

Ancient Indian Culture Series

CHANDAS AS VEDANGA

Dr. Madhavi R. Narsalay



TIRUMALA TIRUPATI DEVASTHANAMS
TIRUPATI

Ancient Indian Culture Series

CHANDAS AS VEDANGA

Dr. Madhavi R. Narsalay



**Tirumala Tirupati Devasthanams, Tirupati.
2019**

Indological Truths

CHANDAS AS VEDANGA

Dr. Madhavi R. Narsalay

T.T.D. Religious Publications Series No. 1373
© All Rights Reserved

First Edition : 2019

Copies: 1000

Published by
Sri Anil Kumar Singhal, I.A.S.,
Executive Officer,
Tirumala Tirupati Devasthanams,
Tirupati.

D.T.P:
Publications Division,
T.T.D, Tirupati.

Printed at :
Tirumala Tirupati Devasthanams Press
Tirupati

Indological Truths

Foreword

It is very well noted that Vedas are the first literature produced in India. The Rig, Yajuh, sama and Atharva Vedas are written for the human race to follow it and lead a great life. The Vedas hold the guist, the secret of a successful life. It was a lump at the beginning but later was divided into four parts by Bhagavan Vedavyasa. The division of Vedas and its usage in daily life was felt very essential for many purposes, and hence was necessary to simplify it. Many-a-people learnt Vedas to use them in their daily life. In order to make them more simpler, the Vedas were divided into Sumhitas, Brahmanas, Aranyakas and Upanishads. There should be a proper method to learn any subject. The six supporting fields like Shiksha, Kalpa, Vyakarana, Nirukta, Chandas and Jyotish are called the limbs of the Vedas. As per Paniniya Shiksha, the science of poetry is like feet or foundation of the entire Vedic literature, and hence it is very essential to study metres or chandas to learn Vedas. For an indepth study of Vedas, a disciple should know about three factors - The Rishi (who has seen (seer) the divine mantra), the devata (the deity to whom the mantra is submitted), the metre (in which the mantra is presented).

A Chandas is a physical form in which the syllables are counted. Pingala in his Chandahsastra says: Chandas stands for speech determined by the number of syllables uttered. Each and every metre has its own

spiritual significance according to different Vedic sacrifices.

The book ‘Chandas as Vedanga’ written by Dr. Madhavi R. Narsalay explains all the basic principles of Vedic prosody which is necessary to gain knowledge about metres before learning Veda. The effort put by the author is priceless. Hope that this treatise will enhance the desirers to learn more about Vedas and Vedangas.

In the Service of Lord Venkateswara



Executive Officer,
Tirumala Tirupati Devasthanams,
Tirupati.

Indological Truths

छन्दोहीनो न शब्दोऽस्ति न छन्दशब्दवर्जितः।
नाट्यशास्त्रम्

Indological Truths

ACKNOWLEDGEMENTS

छन्दः पादौ तु वेदस्य

This saying underlines the significance of *Chandahsastra* as that *Vedanga* on which the foundation of *Veda* dwells. *Mantra*, the divine word is an indispensable part of worship and is fixed in a *Chandas*. Vedic tradition firmly believes that chanting the *mantra* in the specifically prescribed *chandas* gives completeness, power and sanctity to worship, after which the worshipper is bestowed with the desired fruit. Corpus of literature is developed around *Chandas*. The present work is an attempt to introduce to the readers the nature of *Chandas*, its religious significance and types of *Chandas* with appropriate examples.

I thank the authorities of Tirumala Tirupati Devasthanams for considering me worthy for this work. I consider this work as a blessing from Lord Venkateswara. I thank Prof. Ravva Sri Hari for giving me time to work on this subject.

I am hopeful that the work will generate interest in the readers in delving deeper into the subject.

- Dr. Madhavi R. Narsalay

Indological Truths

INDEX

Chapter No.	Title	Pages
I	Introduction	1
II	Classification of <i>Chandas</i>	13
III	Primary metres	29
IV	Other metres	64
V	Conclusion	75
	Bibliography	76
	Reference to Nagari Words	79

Indological Truths

Chapter 1

Introduction

Vedic literature, which comprises of *Samhitas* (संहिता), *Brahmanas*, (ब्राह्मण) *Aranyakas* (आरण्यक) and *Upanisads*, (उपनिषद्) has six auxiliary disciplines known as *angas* (अंग) i.e., limbs attached to them which are known as *Vedangas* (वेदांग). They are (i) *Siksas* (शिक्षा), which are texts dealing with phonetics and morphology, (ii) *Kalpas* (कल्प) are texts focusing on ritual, behavioural pattern and code of conduct, (iii) *Vyakarana* (व्याकरण) i.e. science of grammar, (iv) *Nirukta* (निरुक्त) which is a text on etymology, (v) *Chandas* (छंदस्) i.e., science of metres, prosody or versification and (vi) (ज्योतिष) *Jyotis* which is the science of astronomy. A quotation from *Paniniya Siksa* (पाणिनीय शिक्षा) mentions ‘*chandah padau tu vedasya*’ (छंदः पादौतु वेदस्य) i.e., the science of prosody is the feet of the *Veda*-s. It is the foundation on which the entire Vedic literature relies upon. This branch of learning has been extensively dealt with in works on Vedic literature as well as classical Sanskrit literature.

Speech has thousand-fold progeny and metres are some of them, for *Satapatha Brahmana* (शतपथ ब्राह्मण) says *vacah prajatani chandamsi* (प्रजतनि छंदांसि) (III.9.2.17). Study of *Veda*-s is incomplete if study of metres is not undertaken. They are one of the three factors, which are essential for the study of the *Veda* viz; *Rsi* (ऋषि) (the seer, who has ‘seen’ the divine

mantra-s), *devata* (देवता) (the deity, whom the mantra is attributed to) and *chandas* (छंदस्) (the metre, in which a particular mantra occurs). As mantras give full form (*rupasamrrddha*) (रूपसमृद्धा) to the sacrifice and as they are composed in metres, they occupy an indispensable position in the sacrifice.

Meaning of the word ‘*chandas*’: The science that deals with versification is known as Prosody or Metrics which is understood in Sanskrit as *Chandahsastra* (छंदःशास्त्र). There are references in the *Rigveda* (X.90.9), which states that (*chandamsi jajnire tasmat*) (छंदांसि जज्ञिरे तस्मात्) metres were created from the gigantic Purusah. The conventional meaning of the word *chandas* is metre. Apart from this meaning, the word *chandas* stands synonymous for *Veda*-s. As the *Veda*-s were composed in Gayatri and other metres, *Veda*-s are also known by this name. Panini in his *Astadhyayi* (अष्टाध्यायी) refers to Vedas as Chandas. ‘*Bahulam chandasi*’ (बहुलम् छंदसि) (II.4.39) is a very famous example from the *Astadhyayi* (अष्टाध्यायी).

In Vedic literature, the word ‘*chandas*’ is used in different sense too. They are metaphorically understood as cattle (Pashu-पशु), directions (*disha-*दिशा), soma juice (*rasa-रस*) etc. *Kausitaki Brahmana* (कौशिटकी ब्राह्मण) refers to *chandas* as *pranah* i.e., life (*chandamsi vai pranah*) (छंदांसि वै प्राणः) and the *Taittiriya Brahmana* (तैत्तिरीय ब्राह्मण) mentions that *chandas* (*chandamsi vai vrajo gosthanah*) (छंदांसि वै व्रजो गोस्थनः) represent the region of the Sun. There is some reason

due to which the *chandas* are associated with different objects, both animate and inanimate.

Chandas are given great importance in Vedic rituals. A Vedic chant recited in a particular *chandas* for a specific ritual would accrue the desired result. That is why the specific *chandas* are associated with specific fruit, abstract or concrete e.x., *gayatrau svistakrtah samyajye kurvita tejahkamo brahmavarcasa kamah/ tejo vai brahmavarcasam gayatri// गाय* (Aitareya Brahmana I.5) (ऐतरेय ब्राह्मण). The *svistakrta* (स्विष्टकृत) offerings are to be given with mantras in the Gayatri metre for achieving lustre of Brahman. Thus mantras chanted in the Gayatri metre are of immense importance in the ritual of *svistakrta* (स्विष्टकृत) offering. Without the Gayatri metre, the sacrificer would not achieve the lustre of Brahman. Here Gayatri is equated with the lustre of Brahman. According to R. Sadashivmurthy, *chandas* as metres is the conventional meaning of this word. Whereas *chandas* as *Veda-s* is the attributive meaning and *chandas* as cattle etc., are the figurative meanings of this word. Moreover, in classical literature and vernaculars, *chandas* stands for desire as well as uncontrolled behaviour.

Definition of *chandas*: Many ancient texts have attempted to define ‘*chandas*’. The *Rksarvanukramani* (ऋक्सर्वानुक्रमणी) of Katyayana says: *yadaksaraparimanam tacchandah* (II.6). This means that which is measured

by syllables is *chandas*. The *Brhatsarvanukramani* of the *Atharvaveda* says: *chando'ksarasamkhyavaccheka mucyate*. This means that the distinctive characteristic of *chandas* is the number of syllables counted. The *Chandahsutra* of Pingala says: *matraksarasankhya niyatavak chandah*. *Chandas* stands for speech determined by the number of syllabic instants.

These definitions indicate that the number of syllables is the defining factor of *chandas*.

Etymology of Chandas: Ancient texts have given the etymology of the term *chandas*. According to the *Daivata Brahmana* of the *Samaveda*: *chandamsi chandayatiti va* (I.3). This means that term *chandas* is derived from the root \sqrt{chand} : *samvarane ahladane* i.e., to cover or to please.

The *Taittiriya Samhita* (V.6.6.1) says:

*te chandobhiratmanam chadayitvopayansta
cchandasam chandatvam/*

Satapatha Brahmana quotes:

yadasma acchadayanstasmacchandamsi/

Nirukta (VII.12): *chandamsi chadanat/*

Unadi sutras derive the word *chandas* from \sqrt{cand} - to please. Har.a.a, the commentator on Jayadeva's *Chandahsutra* supports this derivation.

Thus the word *chandas* is derived from the following roots:

- a) $\sqrt{c}and$: *ahladane, diptau ca*: to please and to shine
- b) $\sqrt{ch}ad$: *acchadane*: to cover
- c) $\sqrt{ch}ad$: *avarane*: to envelope
- d) $\sqrt{ch}and$: *ahladane, samvarane ca*: (to please and to cover totally)

This functional derivation stresses that the term *chandas* as it has a phonetic quality stands for the measured sound which is pleasing to hear. Sound envelopes space therefore *chandas* stands for a covering the space of sound.

Significance of *chandas*:

According to S. S. Dange, *chandas* had an immense importance in the sacrifice. Pratar-anuvaka (morning chant) is to be recited by the *hotr* priest in the latter half of the night, even before the sound of birds is heard. During this time, there is no other sound heard except that of the recitation of mantras that is arranged in the seven metres viz; Gayatri, Usnih, Anustubh, Brhati, Pankti, Tristubh and Jagati. The gods that are invoked are Agni, Usas and Asvins and there has to be at least one *sukta* in each of the seven metres addressing the deities. The *Satapatha Brahmana* says that the gods which are arriving early are the metres (III.9.3.8).

Metres had a spiritual significance in Vedic sacrifice. The sacrificial *ukha* (the fire pan) was to be fumigated by the metres. It is baked by the means of metres for they are the strength. They are the divine

purifiers and by means of the metres, many sacrificial implements would be purified.

Individual metres are said to be the various limbs of sacrifice. At times they are imagined to be man or identified with *Prajapati*. Thus *Gayatri* is said to be the mouth of the sacrifice according to the *Maitrayani Samhita* of the *Krsna Yajurveda* (III.1.1) and also the breath of *Prajapati*. The metre *Usnih* is the eye; *Anustubh* is the voice, *Brhati* is the mind; *Pankti* is the ear; *Tristubh* is the generative breath and *Jagati* is the downward breathing. These are the seven metres which go increasing by four syllables each, which are produced in Agni says the *Satapatha Brahmana* (X.3.1.1).

Metres are regarded as the cattle of the gods. Just as, harnessed cattle carry men from one place to another; harnessed metres draw the sacrifice for the gods mentions the *Satapatha Brahmana* (IV.4.3.1). The *Jaiminiya Brahmana* (III. 313, 314) equates metres with horses of gods. The gods having yoked these horses to these chariots went to the heaven. They yoked the *Gayatri* as the horse at the right side, the *Tristubh* as that of the left side and the *Jagati* as the supporting horse. The *Taittiriya Samhita* (I.5.12.5) has a beautiful imagery of the chariot of metres for *Prajapati*. *Gayatri* and *Jagati* became the wheels; *Usnih* and *Tristubh* as the side poles; *Anustubh* and *Pankti* the horses and *Brhati* the seat. *Prajapati* went riding this chariot. S.S.Dange comments that the whole idea is of speedily

searching the heaven on part of the sacrifice. Hence, at times, metres are identified with birds, as they are speedier than horses.

Metres play a significant role in the sacrifice and are therefore related with Agni. The *Kathaka Samhita* of the *Krsna Yajurveda* regards them to be the beloved form of Agni. The *Maitrayani Samhita* of the *Krsna Yajurveda* identifies metres with Prajapati (IV.5.3).

The Vedic texts say that even for defeating the *asuras*, at times *devas* took the help of metres. According to the *Tandya Mahabrahmana* (XII.13.27) *devas* and *asuras* were in possession of metres. The monosyllabic metre was the lowest one in possession of the *devas*, the heptasyllabic metre was their highest possession. The ennead (nine) syllabic one was the lowest of the *asuras* and the fifteen syllables was the highest. They entreated *Prajapati* who had assumed the form of *Anustubh* metre to join them. He joined the *devas* and they flourished and the *asuras* perished.

Thus, metres are the form of controlled and structured divine sound. Having possession of this divine sound which is all encompassing the gods prospered. The *yajamana* performing the *yajna* using the *chandas* will also flourish on the lines of gods is the message which these myths want to convey.

Myths regarding the origin of *chandas*:

Akin to the etymology regarding the origin of the *chandas*, Vedic literature abounds in myths about the

origin of the *chandas*. In the *Taittiriya Samhita*, the *Prajapati* built the fire-altar. *Devas* got frightened and did not approach it. So, they covered themselves with metres (*chandobhiratmanam chadayitva*) (छन्दोभिरात्मानम् छादयित्वा) and approached it. The *Jaiminiya Brahmana* also derives the word *chandas* from the root *chad* to cover. The account therein is as follows. *Prajapati* created *devas* and thereafter also Death, by means of bringing together metres and entering them. The *Vasu-s*, *Rudra-s*, *Aditya-s*, *Visvedeva-s* and *Marut-s* brought together the metres *Gayatri*, *Tristubh*, *Jagati*, *Anustubh* and *Pankti*.

The *Maitrayani Samhita* derives the word *chandas* from the root *chad* ‘to please’. It says that *devas* were afraid of Death. Having seen the metres, they entered them. Whatever thing pleases them, with that they covered themselves. Here, both the meanings of the root *chad* are taken into account. The *Satapatha Brahmana* also follows the same lines. It says that *Prajapati* freed himself from Death and asked for food. The gods gave him food in the form of the bricks (arranged in the Fire-altar) relating to metres; for metres are cattle and cattle are food. The metres pleased him and hence are they called *chadamsi*.

Number of metres:

According to R. Sadasivamurthy, the number of metres varies in various texts. Some works accept that metres are eight in number; others consider them to be seven or four. In Vedic prosody, metres are classified

as *Daivi, Asuri, Prajapatya, Yajusi, Samni, Arci, Brahmi* and *Arsi*. This classification underlines the number of metres to be eight. But references like *catuspadaksarena mimite saptavanih* (चतुष्पादक्षरेण मीमिते सप्तवाणीः) (*Rgveda* I.164.24.) are of the view that the number of the metres is seven. This comprises of *Gayatri, Usnih, Anustubh, Brhati, Pankti, Tristubh* and *Jagati*. Accepting the prominence of *Gayatri, Tristubh* and *Jagati* in the Vedic sacrifices, some texts accept these three metres.

Another reference in the *Rgveda* accepts that metres are fourteen in number (X.114.7). The *Yajurveda* and *Atharvaveda* traditions accept that the number of metres is twenty one. The *Taittiriya Samhita* refers to some names of metres which are explained by *Sayanacarya* as heavenly metres.

Primary sources of *Chandasashastra*:

The origin and development of *Chandasashastra* is seen in Vedic literature. The *Rgveda* is a metrical composition. Fourteen metres have been employed in this monumental work. The *rc-s* abound in *Gayatri, Tristubh* and *Jagati* metres. It has a discussion about metres. The *sukta* X.130.3 asks a question as to ‘*chandah kimasit?*’ The *Purusasukta* (X.90.9) mentions ‘*chandamsi jagnire tasmat*’ (छंदांसि जग्निरे तस्मात्). The *sukta* (I.164.24) notes *gayatrena mimite saptavanih* (गायत्रेण मीमिते सप्तवाणीः) wherein speech and prosody are regarded as equivalent.

The *Taittiriya Samhita* of the *Krsna Yajurveda* stresses on the importance of *chandas* in the Vedic sacrifice. It says that *devas* ascended heaven due to the metre (*chandobhih devah suvargam lokamayan* V.2.3.9) (छंदोभिः देवाः सुवर्गम् लोकमायन्). There are references to 24 metres, which have important place in Vedic and Classical Sanskrit literature (IV.3.7).

The *Aitareya Brahmana* reiterates the importance of metres in the Vedic sacrificial ritual. At one place it is mentioned that one who desires to achieve Brahmanic lustre should perform sacrifice unto Agni with the help of the *Gayatri chandas* (I.5). *Gayatri*, *Tristubh*, *Jagati* and *Viraj* are mentioned quite often in this text.

The *Satapatha Brahmana* narrates myths associated with metres. In an effort to eulogise *chandas*, it says that metres are the quarter (directions). *Gayatri* is the east, *Tristubh* is the south, *Jagati* is the west, *Anustubh* is the north, *Pankti* is the upward direction (VIII. 3.1.12).

The second and the fourth sections of the *Daivata Brahmana* of the Samaveda refer to the colours and deities associated with the metres and also deal with their etymologies.

The *Rkpratisakhyā* discusses phonetics, grammar and prosody of the *Rgveda*. *Patala-s* 16 to 18 are dedicated to Vedic prosody. It discusses the eightfold

classification of the Vedic metre, *nicrt* and *bhurik* varieties, the deities and colours of the metres, pre *Gayatri* metres and their varieties, strophic metres, division of syllables as light and heavy, pause and recitation of different kinds of mantras. The *Rgvedachandonukramani* (ऋग्वेदछन्दोनुक्रमणी) by Saunaka is the index of different metres found in the *Rgveda*.

The *Rgveda Sarvanukramani* of Katyayana is the index of *Rgvedic rsi-s*, metres, deities, *anuvaka-s* and *sukta-s*. A major portion of this text is dedicated to Vedic prosody. The first portion discusses the varieties of feet and *vrtti*. The second, third and fourth and fifth portions take note of the nature and varieties of prime metres, long metres and pre-*Gayatri* metres. The *nicrt* and *bhurik* varieties are also noted.

The *Nidana Sutra* by *Patañjali* belonging to the *Samaveda* has as its first chapter ‘*Chandoviciti*’. The sixth *khanda* mentions about the *Daivi*, *Asuri* and other varieties of the *chandas*. The *Upanidanasutras* of which *Gargya* is the probable author are fully dedicated to *chandas*.

The *Chandahsastra* of *Pingala* or *Pingalanaga* is the earliest work fully dedicated to the study of Vedic prosody. It enjoyed the position as one among the *Vedanga-s*. It deals with Vedic and Classical metres. It mainly deals with the *Rgvedic* metres. The second chapter deals with the eight metrical classes. The third chapter takes note of the nature and varieties of the

seven prime metres and a brief account of the colours, races and sages of these metres.

The *Jayadeva Chandas* is a work on Vedic and Classical prosody. It comprises of eight chapters out of which the second and third chapters discuss about Vedic prosody.

The *Vrtta Muktavali* authored by *Srikrsna Bhatta* is divided into three *gumpha-s*. It has illustrated all the varieties of Vedic metres.

* * *

Chapter 2

Classification of *Chandas*

Works on *Chandahsastra* have classified *chandas* into different categories. Broadly *chandas* have been classified as *vaidika* and *laukika*. The commentator Halayudha on *Chandahsutra* of *Pingala* has classified *chandas* as a) *laukika* b) *vaidika* and c) *laukika-vaidika*. Bharatamuni has divided metres into three categories viz; a) *divya* b) *divyetara* and c) *divyamanusa*.

Apart from the above mentioned classification, Yudhisthir Mimamsak classifies *chandas* a) those which are based on the number of *matras* or more known as *matra-chandas* b) those which are based on the number of syllables as *aksara chandas*.

The *chandas* in the *Veda*-s are based on the number of *aksaras* i.e. syllables. Some scholars regard *varna* and *aksara* as synonymous. *Aksaras* or *varnas* are classified into *svaras* (vowels) and *vyanjanas* (consonants). *Svaras* which are *hrsva*, *dirgha* and *pluta* give rise to one *matra*, two *matras* and three *matras* respectively. *Vyanjanas* are measured as those having half a *matra*. One *matra* is that time which is required to blink an eyelid. Vedic *chandas* are further classified as those following the specific number of syllables wherein the number of feet or *padas* in the metres is also significant. It is been observed that such mantras frequently occur in the *Yajurveda*. There are *chandas* which are based on the specific number of syllables

as well as specific number of feet or *padas*. *Rgveda* is replete with such *chandas*.

As per Vedic *chandas*, the number of *aksaras* is measured by the *svaras* in a word and not by the number of *vyanjanas*. Although a word may have conjunct *vyanjanas*, its value depends on the *svaras* present in it. The metric division of the *svaras* is further developed into *laghu* (light) and (*guru*) heavy. The rules clarifying *laghu* and *guru* syllables are mentioned in the *Pratisaakhyas*. A syllable is *laghu* only if the vowel is *hrasva* and followed by one consonant before another vowel is encountered.

1. A syllable with an *anusvara* ('m') or a *visarga* ('h') is always *guru*.
2. All other syllables are *guru*, either because the vowel is *dirgha* (long), or because the *hrasva* vowel is followed by a consonant cluster.
3. The *hrasva* vowels are the short monophthongs: 'a', 'i', 'u', 'r' and 'l'
4. All other vowels are *dirgha*: 'aa', 'ii', 'uu', 'rr', 'ee', 'ai', 'o' and 'au'. (Note that, morphologically, the last four vowels are actually the diphthongs 'ai', 'aai', 'au' and 'aau', as the rules of *sandhi* in Sanskrit make clear. So, while an original 'ai', for example, had been shortened to an 'e' sound in practice, it was still to be treated as long metrically.)

5. According to some scholars, the last syllable in each foot may be considered guru:

सानुस्वारश्च दीर्घश्च विसर्गो च गुरुभवेत्। वर्णः संयोगपूर्वश्च
तथा पादान्तगोऽपि वा॥

But a *guru* at the end of a foot is never counted as *laghu*.

For measurement by *matra* (mora), *laghu* syllables count as one unit, and *guru* syllables as two units.

It should be understood that while undertaking a syllable count in Vedic mantras or *sukta* s, it is not essential to separate the *svara* from *vyanjana*. e.g.

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्यिजम् । होतारं रत्नधातमम् ॥
अ, ग्नि, मी, छे, पु, रो, हि, तम् (1-8)
य, ज्ञ, स्य, दे, व, मृ, त्वि, जम् (1-96)
हो, ता, रं, र, त्व, धा, त, मम् (90-24)

There are three important constituents of a metre viz; its syllabic strength, length and number of its feet and its *vritti* or rhythm. R. Sadashivmurthy while referring to *Rkpratisakhyā* (XVII. 21.) is of the opinion that the syllabic strength is most important. Vedic prosody lays down rules regarding the syllabic strength of its metres. The syllabic strength of the metres is discussed in this chapter. Foot or *pada* is another important constituent of a metre. There are four varieties of metrical feet viz; those having eight

syllables, ten syllables, eleven syllables and twelve syllables. The end of a *rc* is based on their meaning. When the sense is completed the foot ends. Therefore *artha* is a determining factor for the length of a foot. *Vrtti* or rhythm is another important constituent. In the *Natyasastra*, it is mentioned that *vrtti* is based on the length of the penultimate syllable of the end of foot. Out of the four varieties of feet, those having eight and twelve syllabic feet consist of *laghu* syllable in their penultimate. Those having ten and eleven syllables in their feet have a *guru* syllable as their penultimate.

Pause or *avasana* is another significant concept while understanding the metres. A temporary stop or rhythmic break is called *avasana*. It occurs after the end of the *sukta* and also at the end of a mantra. Meaning is a determining factor of a pause as also the number of feet of a mantra. Mantras with one or two feet pause on their completion. Those, which have three feet, the first pause if after two feet and the second pause is after the third foot. Mantras with four feet have their first pause after two feet and the second after the fourth.

In Vedic prosody, metres are classified as *Daivi*, *Asuri*, *Prajapatya*, *Yajusi*, *Samni*, *Arci*, *Brahmi* and *Arsi*. In each of these eight classes the seven prime metres occur starting with *Gayatri*. *Arsi* metre has been frequently used in Vedic literature. In this class a *sukta* or a mantra consists of four feet i.e. *pada*. But in the

rest of the classes all the compositions are limited to single *pada*. The seven types of *chandas* occur in each of these classes. The seven metres are *Gayatri*, *Usnih*, *Anustubh*, *Brhati*, *Pankti*, *Tristubh* and *Jagati*. But, in Ari class, fourteen more metres are incorporated. The *Rk pratisakhya* gives a detailed enumeration of these classes. The *Natyasastra* of Bharatamuni also discusses these classes with variations in it. R. Sadasiva-murthy has explained the classification of the classes and has cited examples of the same.

1) *Daivi*:

Metres of this class start with single syllable and end with seven syllables. All seven metres are included in this class. *Gayatri* is monosyllabic. Each succeeding metre after *Gayatri* is increased by one syllable e.g. *Usnih* of this class is di-syllabic. *Anustubh* is tri-syllabic and *Jagati* is hepta-syllabic. The word ‘*Daivi*’ is prefixed to each of these seven metres.

S. No.	Name of the <i>chandas-</i> class	Name of the chandas	No. of syllables	Examples
1	Daivi	Gayatri	1	ॐ
2	=/=	Usnih	2	भुवः
3	=/=	Anustubh	3	हृदयम्
4	=/=	Brhati	4	भूर्भुवः स्वः।
5	=/=	Pankti	5	तस्य व्रात्यस्य (अथर्ववेद) 15/15/1

6	$=/=$	Tristbh	6	अथो इयन्निति (अथर्ववेद) 20/130/18
7	$=/=$	Jagati	7	तस्मै ध्रुवाया दिशः

2) *Asuri*:

In this class too the seven metres, *Gayatri* and others exist. Here the number of syllables begins with fifteen and then falls successively by one syllable in each succeeding metre. As the number of the metre increases the number of syllables reduces. The term *Asuri* is prefixed to the names of the seven metres.

S. No.	Name of the <i>chandas-</i> class	Name of the the chandas	No. of syllables	Examples
1	Asuri	Gayatri	15	भगो न चित्रो अग्निर्महोनं दधाति रत्नम्
2	$=/ =$	Usnih	14	दूरे चत्ताय छन्त्सद् गहनं यदि नक्षत् (यजुर्वेद 8/53) (दयानन्द भाष्य)
3	$=/ =$	Anustubh	13	प्राणाय मे वर्चोदा वर्चसे पवस्व (शुक्ल यजुर्वेद 9/1)
4	$=/ =$	Brhati	12	नमो वःपितरः स्वधा वः पितरः (अथर्ववेद 18/4/85)
5	$=/ =$	Pankti	11	सोमाय पितृमते स्वधा नमः (अथर्ववेद 18/4/72)

6	=/=	Tristubh	10	त्रेशीनां त्वा पत्मन्नाधूनोमि (शुक्ल यजुर्वेद 8/29)
7	=/=	Jagati	9	तामासन्दीं ब्रात्य आरोहत् (अथर्ववेद 15/3/9)

3) *Prajapatya*

This class incorporates seven metres. *Gayatri* has eight syllables in it. The number increases by four syllables. Therefore, the last metre i.e., *Jagati* has 32 syllables in it. The term ‘*Prajapatya*’ is prefixed to each of the seven metres.

S. No.	Name of the <i>chandas-</i> class	Name of the chandas	No. of syllables	Examples
1	Prajapatya	Gayatri	8	कव्यवाहनाय स्वाहा
2	=/=	Usnih	12	एनसाएनसोऽवयजनमसि (दयानंद भाष्य यजुर्वेद 8/13)
3	=/=	Anustubh	16	विवस्वन्नादित्यैष ते सोमपीथस्तम्भिन् मत्त्व (यजुर्वेद 8/5 दयानंद भाष्य)
4	=/=	Brhati	20	अस्माकृं शत्रून् परि शूर विश्वतो दर्भा दर्षीष्ट विश्वतः (दयानंद 8/53)
5	=/=	Pankti	24	सोदक्रामत् सा देवानागच्छत् तां देवा अन्त सार्धमासे समभवत् (अथर्ववेद 8/10 (3) 5)

6	=/=	Tristubh	28	नास्यास्मिल्लाँक आयतनं शिष्यते य एवं विदुषा ब्रात्येनानतिसृष्टो जुहोति (अथर्ववेद 15/12/11)
7	=/=	Jagati	32	प्रत्युष्ट्रङ्गक्षः प्रत्युष्टा अरातयो निष्टप्तं रक्षो निष्टप्ता अरातयः। उर्वन्तरिक्षमन्वेषि (तैत्तिरीय संहिता यजुर्वेद 1/2/2)

4) *Yajusi*:

This class begins with the metre *Gayatri*, which is of six syllables. The number of syllables in each metre increases by one. *Yajusi Anustubh* has eight syllables, *Brhati* has nine, *Yajusi Jagati* has twelve syllables.

S. No.	Name of the chandas- class	Name of the chandas	No. of syllables	Examples
1	Yajusi	Gayatri	6	अक्षितिं भूयसीम्। (अथर्ववेद 18/4/27)
2	=/=	Usnih	7	माहिर्भूर्मा पृदाकुः (यजुर्वेद 8/23 दयानन्द भाष्य)
3	=/=	Anustubh	8	उपयामगृहीतोऽसि (शुक्ल यजुर्वेद 7/25)
4	=/=	Brhati	9	रक्षोहणं बलगहनम् (शुक्ल यजुर्वेद 5/28)

5	=/=	Pankti	10	मन्युरसि मन्युं मयि धेहि
6	=/=	Tristubh	11	भन्दनानां त्वा पत्मन्नाधूनोमि (यजुर्वेद 8/30)
7	=/=	Jagati	12	कुकूननानां त्वा पत्मन्नाधूनोमि (शुक्ल यजुर्वेद 8/30)

5) *Samni*:

All seven metres are included in this class. The number of syllables in the *Samni* class of metres is increased by two. The Syllabic strength of *Gayatri* is twelve, *Usnih* is fourteen Anustubh is sixteen. The metres are called *Samni Gayatri*, *Samni Tristubh* etc.

S. No.	Name of the <i>chandas-</i> class	Name of the chandas	No. of syllables	Examples
1	Samni	Gayatri	12	उपयामगृहीतोऽसि मर्कय त्वा। (शुक्ल यजुर्वेद 7/16)
2	=/=	Usnih	14	मनुष्यकृतस्यैनसोऽवयजनमसि ।(यजुर्वेद 8/13दयानंद भाष्य)
3	=/=	Anustubh	16	भूतं च भविष्यच्च परिष्कन्दौ मनो विपथम्। (अथर्ववेद 15/2/6)
4	=/=	Brhati	18	शुक्रं त्वा शुक्र आधूनोम्यहो रूपे सूर्यस्य रश्मिषु॥ (शुक्ल यजुर्वेद 8/30)

5	=/=	Pankti	20	देवस्य त्वा सवितुः प्रसवेऽश्चिनोर्बाहुभ्यां पूष्णो हस्ताभ्याम्॥ (शुक्ल यजुर्वेद 5/22)
6	=/=	Tristubh	22	इन्द्रश्च समाङ् वरुणश्च राजा तौ ते भक्षं चक्रतुरग्र एतम्॥ (शुक्ल यजुर्वेद 8/8)
7	=/=	Jagati	24	अनु त्वा माता मन्यतामनु पितानु भ्राता सगर्भ्योऽनु सखा सयूथ्यः। (शुक्ल यजुर्वेद 4/26)

6) *Arci*:

The number of syllables in the *Gayatri* metre belonging to the *Arci* class increases three times in comparison with that of the *Yajusi* metre. The first metre i.e., *Gayatri* consists of eighteen syllables. The syllabic strength of each of the remaining six metres increases by three. *Arci Usnih* is twenty one, *Arci Anustubh* is twenty four etc.

S. No.	Name of the chandas- class	Name of the chandas	No. of syllables	Examples
1	Arci	Gayatri	18	देव सवितरेष ते सोमस्तैँ रक्षस्य मा त्वा दभन्॥ (शुक्ल यजुर्वेद 5/48)

2	=/=	Usnih	21	उपयामगृहीतोऽसीन्द्राग्निभ्यां त्वैष ते योनिरग्नीन्द्राभ्यां त्वा। (शुक्ल यजुर्वेद 7/32)
3	=/=	Anustubh	24	शुभ्न्ता लोकाः पितृषदनाः पितृषदने त्वा लोक आ सादयामि॥ (अथर्ववेद 18/8/67)
4	=/=	Brhati	27	कुकुटोऽसि मधु जिह्व इष मूर्जमावद त्वया वयू संघात् संघातं जेष्मा॥ (1/16 शुक्ल यजुर्वेद)
5	=/=	Pankti	30	यामगृहीतोऽस्यादित्येभ्यस्त्वा। विष्ण उरुगायैष ते सोमस्त् रक्षस्य मा त्वा दभन्॥ (शुक्ल यजुर्वेद 5/22)
6	=/=	Tristubh	33	उपयामगृहीतोऽसीन्द्राय त्वा मरुत्वत एष ते योनिरिन्द्राय त्वा मरुत्वते॥ (शुक्ल यजुर्वेद 7/38)
7	=/=	Jagati	36	ग्रैष्मावेनं मासौ दक्षिणाया दिशो गोपायतो यज्ञा यज्ञियं च वामदेव्यं चानु तिष्ठतो य एवं वेद॥ (अथर्ववेद 15/4/6)

7) *Arsi*:

Daivi, Asuri and *Prajapatya* metre together constitute an *Arsi* metre. The division is based on *pada* i.e. feet. The first metre of this class consists of twenty four syllables and the last metre consists of 48 syllables. The syllabic strength of each metre is increased by four. The metres of this class are called *Arsi Gayatri, Arsi Usnih* etc. Apart from the seven metres, this class of metres includes many more metres in it. As mentioned in the *Rkpratisakhyā*, a mantra is usually composed in *Arsi* metre (*Taih prayo mantrah slokasca vartate XVI. 9*) (तैः प्रायोमंत्रःश्लोकश्च वर्तते). According to R. Sadashivmurthy, the domain of this metrical class is extended to both Vedic and classical sections of Sanskrit Literature. In addition to these seven, in the *Arsi* class there are fourteen varieties of metres. Thus *Arsi* class includes twenty one metres. The first seven categories are known as ‘great metres’ (*brhat chandas*), the second category of seven metres is known as ‘long metres’ (*Atichandas*) which are *Atijagati, Sakvari, Atisakvari, Asti, Atyasti, Dhrti* and *Atidhrti*. The third category of seven metres is known as *Krti chandas* which begin with *Krti* metre. They are *Krti, Prakrti, Akrti, Vikrti, Samkrti, Abhikrti* and *Utkrti*. Apart from these there is another group of metres consisting of five metres preceding *Gayatri*. They are known as ‘pre-*Gayatri*’ metres known as *Ma, Prama, Pratima, Upama* and *Samma*.

S. No.	Name of the <i>chandas-</i> class	Name of the the chandas	No. of syllables	Examples
1	Arsi	Gayatri	24	अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम्॥ (ऋग्वेद 1/1/ 1)
2	=/=	Usnih	28	बृहस्पतिसुतस्य देव सोम त इन्दोरिन्द्रियावतः पलीवतो ग्रहाँ२ऋध्यासम्॥ (तैत्तिरीय संहिता 1/4/27)
3	=/=	Anustubh	32	आतिष्ठ वृत्रहन् रथं युक्ता ते ब्रह्मणा हरी। अर्वाचीन्सु ते मनो ग्रावा कृणोतु वग्नुना॥ (शुक्ल यजुर्वेद 8/15)
4	=/=	Brhati	36	आपो देवीर्बृहतीर्विश्वशंभुवो द्यावापृथिवी उरो अन्तरिक्ष। बृहस्पतये हविषा विधेम स्वाहा॥ (तैत्तिरीय संहिता 1.2.2.5.)
5	=/=	Pankti	40	यस्ते अश्वसनिर्भक्षो यो गोसनिस्तस्य त इष्टयजुषः स्तुतस्तोमस्य शस्तोकथस्योपहूतस्योपहूतो भक्षयामि॥ (दयानंद भाष्य यजुर्वेद 8/12)

6	$=/ =$	Tristubh	44	सुगा वो देवा सदना अकर्म य आजगमेद् सवनं जुषाणाः भरमाणा वहमाना हर्वीष्यस्मे धत वसवो वसूनि स्वाहा॥ (शुक्ल यजुर्वेद 8/18)
7	$=/ =$	Jagati	48	पुरदस्मो विषुरुप इन्दुरन्तमहिमानमानञ्ज धीरः। एकपदीं द्विपदीं त्रिपदीं चतुष्पदीमष्टापदीं भुवनानु प्रयन्ता स्वाहा॥ (शुक्ल यजुर्वेद 8/30)

8) *Brahmi* :

The class of metres is a combination of *Yajusi*, *Samni* and *Arci*. It is formed of single foot (*pada*) mantras only. It involves the seven primary metres. The term *Brahmi* is prefixed to each metre. The syllabic strength of each metre consecutively increases by six syllables.

S.	Name of the Name of	No. of	Examples
No. <i>chandas-</i>	the <i>chandas</i>	syllables	
class			
1	Brahmi	Gayatri	बृहतश्च वै स रथन्तरस्य चादित्यानां च विश्वेषां च देवानां प्रियं धाम भवति तस्य प्राच्यां दिशा। (अथर्ववेद 15/2//4)

2	=/=	Usnih	42	या वां कशा मधुमत्यश्चिना सूनृतावती। तथा यज्ञं मिमिक्षतम्। उपयामगृहीतोऽस्याश्चिभ्यां त्वा॥ (शुक्ल यजुर्वेद 7/ 10)
3	=/=	Anustubh	48	अवभृथ निचुम्पुण निचेरुरसि निचुम्पुणः। अव देवैर्देवकृतमेनोऽयासिषमवर्त्ये र्त्यकृतं पुरुराग्णो देवरिषस्याहि॥ (शुक्ल यजुर्वेद 3/56)
4	=/=	Brhati	54	एया वयँ ससवांसो मदेम हव्येन देवा यवसेन गावः। तां धेनुं मित्रावरुणा युवं नो विश्वाहा धत्तमनपस्फुरन्तीमेष ते योनर्घतायुभ्यां त्वा॥ (शुक्ल यजुर्वेद 7/ 9)
5	=/=	Pankti	60	अदित्यास्त्वा मूर्ढ्नाजिघमि दे वयजने पृथिव्या इडायास्पदमसि धृतवत् स्वाहा। अस्मे रमस्वास्मे ते बन्धुस्त्वे रायो अस्मे रायो मा वयँ रायस्पोषेण वियौ ष्म तोतो रायः॥ (शुक्ल यजुर्वेद 4/29)

6	$=/=$	<i>Tristubh</i>	66	द्यां मा लेखीरन्तरिक्षं मा हिंसीः पृथिव्या सम्भव। अयँहि त्वा स्वधितिस्तेतिजानः प्रणिनाय महते सोभगाय। अतस्त्वं देव वनस्पते शतवल्शो विग्रेह सहस्रवल्श वि वयँ रुहेम॥ (शुक्ल यजुर्वेद 5/54)
7	$=/=$	<i>Jagati</i>	72	<p>उद्दिवँस्तभान्तरिक्षं पृण दृँहस्य पृथिव्यां द्युतानस्त्वा मारुतो मिनोतु मित्रावरुणौ ध्रुवेण धर्मणा।</p> <p>ब्रह्मवनि त्वा क्षत्रवनि रायस्पोषवनि पर्यूहामि। ब्रह्म दृँह क्षत्र दृँहायुदृँह प्रजां दृँह। (शुक्ल यजुर्वेद 5/34 - 35)</p>

* * *

Chapter III

Primary metres

Gayatri, Usnih, Anustubh, Brhati, Pankti, Tristubh and *Jagati* are the primary metres. These metres are further divided and sub-divided into various metres and are also employed in Sanskrit Prosody. It is to be noted that some scholars consider other metres as those belonging to the category of these metres. This means that each of these metres later on became an independent category itself.

The seven metres play a very significant role in the myths of bringing Soma to the earth. This myth occurs in the *Aitareya Brahmana* (III.25-28), *Tandya Mahabrahmana* (VIII.4.1) and the *Satapatha Brahmana* (IV.3.2.7-9).

Gods and seers aspired for getting Soma. They assigned to the metres the sacred task of fetching Soma. The metres flew up in the form of birds. They had four syllables each. The Jagati being of four syllables, first flew up, having gone half of the way, she felt tired. She laid aside three syllables and being one-syllabic she returned and got along with her *diksa* and *virya*. Then *Tristubh* flew, who returned with three syllables and *daksina*. When *Gayatri* flew she terrified the guardians of Soma. She grasped Soma by her mouth and got back the syllables dropped by other metres. She became octo-syllabic. She got the *pratah savana* (प्रातः सवन्) (morning pressing of Soma)

madhyandina savana (माध्यंदिन सवन) (mid-day pressing of Soma) and *sayam savana* (सायं सवन) (evening pressing of Soma) with her. She supported the morning pressing with her eight syllables. But *Tristubh* could not support with the mid-day pressing with only three syllables. So, *Gayatri* united with *Tristubh*, which had eleven syllables. *Jagati* could not support the evening pressing with one syllable. Therefore, *Gayatri* along with *Tristubh* united with her and became twelve-syllabic.

This indicates that the concept of metre was of uniform syllables of a small measurement. Later on they grew and there were variations in the number of syllables. It clearly brings out the significance of *Gayatri chandas* for bringing Soma on to the earth.

The *Jaiminiya Brahmana* (I.141) says that *Gayatri* is eight-syllabled (in each foot); the Vasus are eight in number. *Tristubh* has eleven syllables; the Rudras are eleven in number. *Jagati* has twelve syllables, the *Adityas* are twelve in number. Here the very idea that a particular deity is associated with each syllable of a particular metre shows how the metres are given the divine status.

Gayatri :

This metre is revered and worshipped from times yonder till present. It has great deal of sanctity during thread ceremony and also during the performance of *Sandhya*. Mantra-s for worshipping many gods are in this metre. *Gayatri* is worshipped as a goddess too.

Its significance has been lauded in the *Bhagavadgita* by Lord *Krsna* as (*Gayatri chandasamaham* X. 35).

Etymology of the word *Gayatri* :

R. Sadashivmurthy has discussed the etymology of *Gayatri* in detail. ‘*Gayatri gayateh stutikarmanah*’ (गायत्री गायते: स्तुतिकर्मणः) and ‘*gayato mukhadudapataditi ha Brahmanam*’ (गायतो मुखादुदपटदिति ब्राह्मणम्) are the two derivations given in the *Daivata Brahmana*. According to *Sayanacarya*, in the first derivation ‘*gayati*’ means praising and through praising, this metre brings to light the deities. The second derivation is based on mythology. It is said that from the face of *Prajapati*, while he was reciting the *Vedas*, the essence of the *Veda*-s sprung. That essence itself is *Gayatri*. The metre *Gayatri* advises men not to waste the time in this futile world. She protects the one who praises her through singing. Hence she is called *Gayatri* (*gataram trayate yasmat, Gayatri tena sa smrteti*) (गातारं त्रायते यस्मात् गायत्री तेन सा स्मृतेति).

According to the *Nirukta* of *Yaska*, the word *Gayatri* is derived from the verb ‘*gayati*’. This word is also formed from the ‘metathesis’ of the word ‘*trigamana*’. He says, ‘this metre often moves among the three *Veda*-s: *Rgveda*, *Yajurveda* and *Samaveda* and so this is primarily called ‘*trigayat*’ and due to the transposition of the letter, it has been changed as *gayat+tri*.’ In the *Purana*-s, *Gayatri* is praised as the

very manifestation of trinity and as the mother of the *Veda*-s.

This *chandas* has mainly three *padas* i.e. feet. In some places, it is mentioned that Gayatri has one, two, four and five feet. Therefore it is divided as *Ekapada*, *Dvipada*, *Tripada*, *Catuspada* and *Pancapada*. The *Tripada Gayatri* has eight syllables in each *pada*. The *Chandahsutra* of *Pingala* mentions about these variations of *Gayatri*.

Gayatri chandas: When $8+8+8=24$ syllables occur in a mantra, that is known as *Gayatri chandas*.

e.g. अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम्। होतारं रत्नधातमम्॥
(ऋग्वेद 1.1.1.)

1) *Padanicrt Gayatri* : When $7+7+7=21$ syllables occur in three feet, then that is known as *Padanicrt Gayatri*. Wherever there is one syllable less in the feet, the *chandas* is known as Nicrt and wherever there is one syllable more in the feet, the *chandas* is known as Bhurik, as per the *Chandahsutra* of *Pingala*. (उनाधिकेनैकेन निचूद्धरिजौ। 3.59)

e.g., युवाकु हि शचीनां युवाकु सुमतीनाम्। भूयाम वाजदालाम्॥
(ऋग्वेद 1. 17. 4.)

2) *Atipadanicrt Gayatri* : When the first foot has 6, second 8 and third seven ($6+8+7$) then the mantra belongs to the *Atipadanicrt Gayatri chandas* as in

प्रेष्ठं वो अतिथिं स्तुषे मित्रमिव प्रियम्। अग्निं रथं न वेद्यम्॥
(ऋग्वेद 8. 84. 1.)

3) *Atinicrt Gayatri* : When the three padas have $7+6+7=20$ syllables, it is known as *Atinicrt Gayatri* chandas.

पुरुतम् पुरुणां स्तोतृणां विवाचि। वाजेभिर्वज्यताम्॥
 (ऋग्वेद 6. 45. 29)

4) *Hrasiyasi (Atinicrt Gayatri)* : When the first and the second feet have 6 syllables each and the third foot has seven ($6+6+7=19$), then the *Rksarvanukramani* calls it *Hrasiyasi Gayatri*.

प्रेष्ठमुप्रियाणां स्तुद्यासावातिथिम्।
 अग्निं रथानां यमस्॥ (ऋग्वेद 8. 103.10)

5) *Vardhamana (a)* : When the three feet have $6+7+8= 21$ syllables respectively, then it is known as one type of *Vardhamana Gayatri*.

त्वमने यज्ञानां होता विश्वेषां हितः।
 देवेभिर्मनुषे जने॥ (ऋग्वेद 6. 16. 1)

6) *Vardhamana (b)* : According to *Rkpratisakhyā* when the first foot has 8, second has 6 and the third has 8 ($8+6+8= 22$) then it is second type of *Vardhamana Gayatri*. According to Yudhisthir Mimamsak, the example of this type is yet to be known.

7) *Vardhamana (c)* also known as *Pratistha Gayatri* : This is exactly the reverse of *Vardhamana (a)* type. The three feet have $8+7+6=21$ syllables in it.

आपः पृणीत भेषजं वरुथं तन्वे॒३मम।
 जयोक् च सूर्यं दृशो॥ (ऋग्वेद) 1. 23. 21.

8) *Varahi* : The first foot has 6, the second and the third feet have 9 syllables each. We are stating the example. But according to Yudhisthir Mimamsak, the example of the *Varahi Gayatri* is yet to be found.

अग्ने मृळ महाँ असि यऽर्द्धमा दैवयुं जनम्।
इयेथ बर्हिगासदम्॥ (ऋग्वेद 4. 9. 1.)

9) *Nagi* : This is opposite of *Varahi*. The first and the second feet have 9 syllables each and the third foot has 6 syllables in it.

अग्ने तमद्याश्चं न स्तोमैः न क्रतुं भद्रं न हृदिस्पृशम्।
ऋद्धयामा त ओहैः। (ऋग्वेद 4. 10. 1.)

10) *Yavamadhyā* : Just as the two ends of yava grain are minute and the mid portion is broad, this metre has 7 syllables in first and third feet and 10 syllables in the second foot. According to *Pingalacarya*, this attribute is suitable for all the metres which have more number of syllables in the mid-foot and less in beginning and end.

स सुन्वे यो वसूनां यो रामामानेता य इळानाम्।
सोमो यः सुक्षितीनाम्॥ (ऋग्वेद 9. 108. 13.)

11) *Pipilikamadhyā*: This is opposite of *Yavamadhyā*. The first and the third feet have 9 syllables each and the second foot has 6 syllables. This attribute befits all the metres which have more number of syllables in the beginning and ending and less in the mid portion.

12) *Usniggarbha*: This chandas has $6+7+11=24$ syllables in the first, second and third feet respectively. The example of this metre is cited in the *Rkpratisakhyā*.

ता मे अश्व्यानां हरीणां नितोशना।
उ तो नु कृत्यानां नृवाहसा॥ (ऋग्वेद 8.25.23.)

13) *Bhurigayatri* : This *chandas* has 8 syllables in the first foot, 10 in the second and 7 in the third foot. According to *Rksarvanukramani*, the example cited below occurs in the *Kakubhusnik chandas*. *Sadgurusisya*, the commentator on this text says that this is the example which occurs in the *Brahmana-s* for *Bhurigayatri* and *Kakubhusnik chandas*.

विद्वांसाविद्वः पृच्छेद् अविद्वानित्यापरो अचेताः।
नू चिन्मू मर्ते अक्रौ॥ (ऋग्वेद 1.120. 2.)

14) *Tripad Virat* : The *padas* of the *chandas* have $11+11+11=33$ syllables. But according to *Rkpratisakhyā*, *Rksarvanukramani* and *Venkata* this is a type of *Anustubh*.

दुहीयान्मित्रधितये युवाकु राये चं नो मिमीतं वाजवत्यै।
इषे च नो मिमीतं धेनुमत्यै॥ (ऋग्वेद 1.120. 9.)

15) *Catuspada* : This type of *Gayatri chandas* has got six syllables and four feet.

इन्द्रः शचिपतिर् बलेन वीछितः।
दुश्चयवनो वृषा समत्सु सासहि॥ (ऋग्वेदप्रातिशाख्य 16. 17)

16) *Padapankti* : This *Gayatri* is explained in various ways. It has five feet. The *Rksarvanukramani*

considers *Padapankti* to have $5+5+5+5+6$ or $5+5+5+4+6$ syllables. The mantra which has $5+5+5+5+6$ syllables is called *Bhurikpadapankti* according to the *Rkpratisakhyā*.

अथा ह्यग्ने क्र तोर्भद्रस्य दक्षस्य साधोः।
रथीऋतस्य बृहतो बभूथ॥ (ऋग्वेद 4. 10.2.)

The mantra which has $5+5+5+5+6$ syllables is called *Bhurikpadapankti* according to the *Rkpratisakhyā*.

घृतं न पूतं तनूररेपा: शुचि हिरण्यम्।
तते रुक्मो न रोचत स्वधावः॥ (ऋग्वेद 4. 10. 6.)

17) *Dvipada* (a) : This type of *Gayatri* has $12+12=24$ syllables and two feet.

सनो वाजेष्विता पुरुवसुः पुरस्थाता मघवा वृत्रहा भुवत्॥
(ऋग्वेद 8. 46. 13)

18) *Dvipada* (b) : Another type of *Dvipada Gayatri* has $8+8=16$ syllables.

एष ब्रह्मा य ऋत्विय इन्द्रो नाम श्रुतो गुणे।
(सामवेद पूर्वार्चिका 5.6.24)

19) *Dvipad Virat* (a) : This metre has $12+8=20$ syllables and two feet.

नृभिर्यमानो हर्यतो विचक्षणो।
रजा देवः समुद्रियः॥ (ऋग्वेद 9. 107. 16.)

20) *Dvipad Virat* (b) : This metre has $10+10=20$ syllables and two feet.

दाधार क्षेममोको न रण्वो यवो न पक्वो जेता जनानाम्॥
(ऋग्वेद 1. 66. 3.)

21) *Dvipad Svarat* : This type of *Gayatri* has $9+9=18$ syllables.

अर्गे त्वं नो अन्तम् उत त्राता शिवा भुवि वसुध्यः।
(सामवेद पूर्वार्चिका 5. 7. 2.);

22) *Ekapada* : This *Gayatri* has one foot and eight syllables.

भद्रं नो अपि: वातय मनेः। (ऋग्वेद 10. 20.1)

23) *Jambuka Gayatri* : This metre is mentioned in *Katyayana Parisista*.

शादं दद्धिःयजूषि जम्बूका द्विपदा।

Usnih :

This metre has got three feet and they have $8+8+12=28$ syllables in the each foot respectively. The word *Usnih* is used only once in the *Rgveda* (X.130.4). As *Gayatri* is associated with Agni, this metre is related with *Savitr*.

In the Soma sacrifice, while laying down the order of the *Gavamayana*, it is said that there are two months of twenty eight days on both the sides of the *Visuvanta* (solstice) days. *Usnih* has twenty eight syllables; the neck is connected with the *Usnih* (*Kausitaki Brahmana* XXXVI.1.) as in common language it is considered to be a head dress or a turban. In the *diksa*, it is said that he who desires long life, should use verses in the *Usnih* metre. The *Usnih* is long life. One who knows the

mantra-s in the *Usnih* metre has a long life as per the *Aitareya Brahmana* (I.5).

At times there are myths which deal with *Usnih* and Kakubh metres. Kakubh has $8+12+8=28$ syllables in its three feet respectively. The *Tandya Mahabrahmana* (VIII.5.2.) says that Indra hurled his thunderbolt at *Vrtra*. At the Kakubh *chandas* he made at stride onwards and at *Usnih* he hurled the weapon. Therefore, the middle portion of a verse of Kakubh has the highest number of syllables, for it is a striding on. Thereupon, he drew together. Therefore, the last mantra quarter of the *Usnih* has the highest number of syllables, which indicates the force of attack.

A variant of the Indra-*Vrtra* myth in connection with the two metres also occurs in the *Jaiminiya Brahmana* (I.158). This text says that as Indra could not be supported by two *Gayatris*, in his onslaught on *Vrtra*, he added to them the four-footed animals viz; cow, horse, goat and sheep. The metres Kakubh and *Usnih* which arose out of them supported Indra. Standing on them Indra slew *Vrtra*. Dange notes that the basis of the metres Kakubh and *Usnih* is *Gayatri* which is of 24 syllables. Adding four-footed animals took the number to 28 which corresponds to the number of syllables in *Usnih* and Kakubh metres.

Etymology of *Usnih* :

The derivation of the words *Usnih* according to *Bhakta Bhaskara*'s commentary on the *Aitareya*

Brahmana is from the verbal root snih to which ‘ut’ is prefixed. He says : उत्-स्तिष्यन्ति ऊर्ध्वजीविनो भवन्त्यनया इति व्युत्पत्या आयुर्वृद्धिहेतुत्वमुण्णिहः।

According to *Nirukta*, as it is richer by four syllables than *Gayatri*, it is called *Usnih*. Here the derivation is from the root ‘sna’. Secondly, as it is the most dearest of gods, it is called *Usnih*, which the root ‘snih’. Thirdly, it is compared with a diadem. In the *Daivata Brahmana*, a similar derivation is found.

In the case of prime metres, the syllabic increase from *Gayatri* begins with *Usnih*. Hence, there is a lot of discussion in the Vedic texts regarding syllables more than *Gayatri*.

Varieties of *Usnih* :

1) Kakubh : The first and third *padas* have 8 and the second *pada* has 12 syllables. This is like a hump. Therefore the mid-portion is larger than the first and the last.

युष्माकं स्मा रथाँ अनु मुदे दधे मरुतो जीरदानवः।
वृष्टी द्यावो यतीरिव॥ (ऋग्वेद 5. 53. 5.)

2) Pura *Usnih* : The first *pada* has 12, the second and the third *pada* have eight syllables each.

तच्चक्षुर्देवहितं शुक्रमुच्चरत्।
पश्येम शरदः शर्तं जीवेम शरदःशतम्॥ (ऋग्वेद 7. 66. 16.)

3) *Parosnih* or *Usnih* : The first two *padas* have 8 syllables each and the last *pada* has 12 syllables.

Pingala has given this as a separate variety. Otherwise, this is the usual *Usnih chandas*.

अग्ने वाजस्य गोमत ईशानः सहस्रो यहो।
अस्मे धेहि जातवेदो महि श्रवः॥ (ऋग्वेद 1. 79. 4.)

4) *Kakumnyankusira* : The three feet have 11+12+4 syllables respectively. This *chandas* has 27 letters therefore, the *Rkpratisakhy*a calls it ‘*Nicrt*’.

ददी रेक्षणस्तन्वे ददिर्वसु ददिर्वाजेषु पुरुहूत वाजिनम्।
नूनमथ॥ (ऋग्वेद 8. 46. 15.)

5) *Tanusira* : This *chandas* has 11+11+6 syllables in its three feet.

प्र या घोषे भृगवाणे न शोभे यया वाचा यजति पञ्चियो वाम्।
प्रैषयुन्त विद्वान्॥ (ऋग्वेद 1. 120. 5.)

6) *Pipilikamadhy*a : This *chandas* has 11+6+11 syllables in it

हरी यस्य सुयुजा विव्रता वेर् अर्वन्तानु शेषा।
उभा रजो न केशिना पतिर्दन्॥ (ऋग्वेद 10. 105. 2.)

7) *Catuspad* : This *chandas* has four feet and each foot has seven syllables. This division, based on *padas* appears to be *Anustubh*. But based on the number of syllables is *Usnih*. This indicates that the number of syllables was the primary criteria of determining the metre of a mantra.

नदं व ओदतीनां नदं योयुवतीनाम्।
पतिं वो अघ्न्यानां धेनूनामिषुध्यसि॥ (ऋग्वेद 8. 69. 2.)

8) *Anustubh-garbha* : This *chandas* has four feet and division is $5+8+8+8 = 29$. *Pingala* and *Gargya* have called this as *Sankumati-Usnih*.

पितुं नु स्तोषं महो धर्माणं तविषीम्।
यस्य त्रितो व्योजसा वृत्रं विपर्वमर्दयत्॥ (ऋग्वेद 1.187.1.)

Anustubh metre :

This metre has 32 syllables and is equally divided in 4 *padas*. It has a significant position in the Vedic sacrificial tradition. The *Maitrayani Samhita* equates *Anustubh* with speech (IV.3.10). *Kausitaki Brahmana* (XXVI.1) says in the context of *Gavamayana* that the first month has thirty two days and the last month has thirty two days, just as *Anustubh* has thirty two syllables. So, the sacrifice begins and concludes with mantras in the *Anustubh* chandas. The *Tandya Mahabrahmana* (XXIII. 28ff) says that as cattle are four footed so is *Anustubh*. Those desirous of obtaining cattle should undertake the thirty two day ritual and thereby worship speech and *Anustubh*.

The metre *Anustubh* is invariably identified with Speech. There is an interesting detail in this connection. While performing the initiation of a student, it is said that the preceptor should teach him the Savitri mantra in the *Gayatri* metre and not that one in the *Anustubh* metre. The *Satapatha Brahmana* says that some teach an *Anustubh Savitri* saying, ‘*Anustubh* is Speech; we thus lay Speech unto him’.

But the *Satapatha Brahmana* opines that he should not do so. In that case one would say that ‘surely this (student) has taken away the teacher’s Speech; he will become dumb,’ then that might even come true and the teacher will become dumb. In this, the ritual belief that the *Anustubh* metre stands for Speech, is clearly reflected. However, the *Satapatha Brahmana* does not give any details regarding the *Anustubh Savitri* in this context.

The greatness of *Anustubh* is such that *Prajapati* himself is its deity. Indra is also associated with this metre. It is also associated with the earth in the *Tandya Mahabrahmana* (VIII.7.2.3). The sacrifice is present on the earth and thereby gains firm support. Moreover, as *Anustubh* is Speech, he is firmly established in Speech too, without which the sacrifice would be incomplete. According to the *Satapatha Brahmana*, *Anustubh* is associated with the North direction (VIII.3.1.12).

Derivation of *Anustubh* :

According to the *Nirukta*, *Anustubh* came into existence on account of changing the three octo syllabic feet of *Gayatri* to four octo-syllabic feet. Hence, this is called *Anustubh* (अनुष्टुभनुष्टोभनात्। गायत्रीमेव त्रिपदां सतीं चतुर्थेन पादेनानुष्टोभतीति च ब्राह्मणम्।)

Varieties of *Anustubh* :

Based on the number of feet and number of syllables, the types of *Anustubh chandas* are as follows:

1) *Purastajjyoti (Tripad i)*: That *Anustubh* which has three feet having $8+12+12= 32$ syllables is known as *Purastajjyoti*. According to Yudhisthir Mimamsak, an example of this *chandas* is not cited anywhere.

2) *Madhyejyoti (Pipilikamadhya Tripad ii)*: This type of *Anustubh* has $12+8+12=32$ syllables in it.

पर्यूषु प्रधन्व वाजसातये परिवृत्राणि सक्षणिः।
द्विष्पत्तरध्या ऋणया न ईयसे॥ (ऋग्वेद 9. 110. 1.)

3) *Uparistajjyoti (Krti Tripad iii)*: This metre has $12+12+8=32$ syllables.

मा कस्मै धातमभ्यमित्रिणे नो माकुत्रा नो गृहेभ्यो धेनवो गुः।
स्तनभुजो अशिश्वीः॥ (ऋग्वेद 1. 120. 8.)

4) *Kaviraj* : This type consists of twelve syllabic feet in between two nine feet syllabic feet. This is formed of thirty syllables only. Two syllables are less than the required number.

ता विद्वांसा हवामहे वां ता नो विद्वांसा मन्म वोचेतमद्य।
प्रार्चद् दयमानो युवा कुः॥ (ऋग्वेद 1. 120.3.)

5) *Nastarupa* : This *chandas* has $9+10+13= 32$ syllables.

वि पृच्छामि पाक्या ३ न देवान् वषट्कृतस्याद्बुतस्य दस्त्रा।
पातं च सह्यसो युवं च रभ्यसो नः॥ (ऋग्वेद 1. 120.4.)

6) *Viraj (a)*: The *chandas* has $11+11+11=33$ syllables in it is known as *Viradanustubh*.

श्रुधी हवं विपिपानस्याद्रेर् बोधा विप्रस्यार्चतो मनीषाम्।
कृष्णा दुवांस्पन्तमा सचेमा॥ (ऋग्वेद 7. 22. 4.)

7) *Viraj* (b) : That *chandas* which has $10+10+10=30$ is called *Viraj*.

The word *Virat* has two meanings expressed in it viz; a) which has 10 syllables in three feet. b) Which has 11 syllables in it. Another meaning of *Virat* is that it has two syllables less. Then it is called *Viratgayatri* which has 22 syllables and *Viradusnih* which has 26 syllables.

अग्न इन्द्रस्य दाशुषो दुरोणे सुतावतो यज्ञमिहोप यातम्।
अमर्धन्ता सोमपेयाय देवा॥ (ऋग्वेद 3. 25. 4.)

8) *Catuspada* : It has four feet and each has eight syllables in it ($8+8+8+8=32$).

सुविवृतं सुनिरजम् इन्द्र त्वादात्मिद्यशः।
गवामप व्रजं वृथि कृषुष्व गाधो अद्रिवः॥ (ऋग्वेद 1. 10. 7.)

9) *Padairanustubh* : That *chandas* which has $7+7+7+7=28$ syllables is called *Padairanustubh*. This is mentioned in the *Rkpratisakhy* only.

10) *Mahapadapankti* : This *chandas* has $5+5+5+5+6=31$ syllables and 6 feet is called *Mahapadapankti Anustubh*. The example has been cited in the *Rkpratisakhy* only.

तव स्वादिष्ठाऽग्ने संदृष्टिर् इदा चिदह्न इदा चिदक्तोः।
श्रिये रुक्मो न रोचत उपाके�॥ (ऋग्वेद 4. 10. 5.)

Brhati :

This *chandas* has four feet and the number of syllables arranged in the feet $8+8+8+12=36$. *Brhati* is also associated with many concepts, like other metres. In the *Rgveda*, it is said to be the speech of *Brhaspati* (*brhaspaterbrhati vacamavadat* X.130.4) (बृहस्पतेर्वृहती वाचमवदत्) According to the *Satapatha Brahmana* (XIV.4.1.21), the word *Brhaspati* has been derived from *Brhati*. It is also mentioned that *Brhati* itself is speech. *Brhaspati* is the Lord of Speech (*vagvai brhati. Tasya esa patih, tasmat brhaspatih*). (वाग्वै बृहती तस्य एष पतिः, तस्मात् बृहस्पतिः)

In the *Asvamedha*, the consecrated horse is set free to roam for one full year. Meanwhile, at the place where the sacrifice is to be performed after one year, the priest narrates revolving legend period for each ten days' i.e., *Pariplava-akhyana*. This very same legend revolves again and again for one year, uor a thirty-six x ten-days' period (=360 days). He renarrates it, because, the *Brhati* metre consists of thirty-six syllables, and cattle are related to the *Brhati* metre; by means of the *Brhati* he thus secures cattle for him.

The *Taittiriya Brahmana* (I.5.12.2.) speaks of the *Devaksara Brhati* which symbolizes twelve full moon days, twelve *Astaka-s* (eighth days after the full-moon days, in twelve months) and twelve New moon days (all amounting to thirty six in number). ‘*Sayanacarya*’ says that there are two types of *Brhati* - *Sabdarmika*

and ‘*Devatatmika*’, both formed by the *aksara*-s that are ‘*sabdatmaka*’ (concerning the word) and ‘*devatatmaka*’ (concerning the deity) respectively. The *aksara* here signifies a part (avayava) which does not fall down or does not decay (*a-ksara*). Thus it can be a syllable or any sacrificial unit. The *Sabdatmika Brhati* (i.e., a verse in the *Brhati* metre, having thirty-six syllables, arranged in four feet as $8+8+8+12=36$) is to be seen in the mantra such as *punanah soma* etc., (IX. 107.6). The *Devatatmika Brhati* is the one consisting of the undecaying (*aksara*) parts (avayava), which form a deity i.e., the *Brhati*, which is conceptually formed. In this *Brhati* is believed to have established the orb of the Sun. This concept could be taken to apply to all cases where, on the basis of syllables, items are given the names of metres, or items are grouped likewise.

Brhati is connected with cattle. The *Maitrayani Samhita* (IV.6.9.) while laying down the three sacrifices, says that the two *Brhati* verses take hold of the Sun. The *Brhati* are cattle. The *Taittiriya Samhita* (V.3.2.4.) says that once the metres ran a race for the cattle. The *Brhati* won them.

Brhati is also associated with the Sun. The *Satapatha Brahmana* (XII. 8. 3. 24.) says anything established in *Brhati* is glory and this makes the Sun shine. According to the *Tandya Mahabrahmana* gives a mythical account in the context of the first sacrificial session on the river *Sarasvati*. It is said that by means

of the *Sarasvati*, the gods propped the Sun but he could not sustain, it collapsed. Hence *Sarasvati* is full of bendings as it were. Then they propped the Sun by means of *Brhati* and thereupon the *Sarasvati* sustained it. Hence, *Brhati* is the strongest of the metres, for they had propped the Sun with it (XXV.10.11).

Etymology of *Brhati* :

According to R.Sadashivmurthy, this is an enriched form of *Anustubh*. The word *Brhati* is derived from the root ‘brh’ which means ‘to grow up’ (*brhati pari barhanat*) (बृहती परि बरहनात्). The *Daivata Brahmana* also has similar etymology. This *chandas* grows by one syllable in each feet of the four footed *Anustubh*. Thus four syllables are added to *Brhati* than *Anustubh*.

Varieties of *Brhati* :

1) *Brhati* (a): This metre has nine syllables in each *pada*. Yudhisthir Mimamsak comments on the example that it carries 10 syllables in the first foot, so it is to be regarded as *Bhurik-Brhati*.

चक्षुषो हेते मनसो हेते वाचो हेते ब्रह्मणो हेते।
यो माघायुगभिदासति तमग्ने मेन्या मेनि कृष्णु॥
(तैत्तिरीय ब्राह्मण 2. 4. 2. 1.)

2) *Brhati* (b): This *chandas* has $10+10+8+8=36$ syllables. Mimamsak notes that the second foot of this example has 11 syllables, so it is known as *Bhurik-Brhati*

कां सोस्मितां हिरण्यप्राकाराम् आद्रा ज्वलन्तीं तृप्तां तर्पयन्तीम्।
पद्मेस्थितां पद्मवर्णा तामिहोपह्वये श्रियम्॥

(श्रीसूक्तम्)

3) *Purastadbrhati* : This *chandas* has $12+8+8+8=36$ syllables.

महो यस्पतिः शवसो असाच्या महो नृमणस्य तूतुजिः।
भर्ता वज्रस्य धृष्णोः पिता पुत्रमिव प्रियम्॥

(ऋग्वेद 10. 22. 3.)

4) *Nyankusarini* : If the second foot has twelve syllables and the remaining have only eight syllables in each, it is called *Nyankusarini Brhati*. It is also known as *Skandhogrivi Brhati* by *Krostuki* and *Urobrhati* by *Yaska*.

मत्स्यपायि ते महः पात्रस्येव हरियो मत्सरो मदः।
वृषा ते वृष्ण इन्दुर् वाजी सहस्रसातमः॥

(ऋग्वेद 1. 175. 1.)

5) *Pathya* : This *chandas* has $8+8+12+8=36$ syllables. *Upanidana Sutra* calls it ‘*Siddha*’.

मा चिदन्यद् वि शंसत सखायो मा रिष्प्यत।
इन्द्रमित् स्तोता वृषणं सचा सुते मुहुरुक्था च शंसत॥

(ऋग्वे 8.1.1.)

6) *Uparistat Brhati* : This *chandas* has $8+8+8+12=36$ syllables. Many treatises on prosody mention about this *chandas*.

शुनमस्मध्यमूतये वरुणो मित्रो अर्यमा।
शर्म यच्छन्तु सप्रथ आदित्यासो यदीमहे अति द्विषः॥

(ऋग्वेद 10.126. 7)

7) *Vistara Brhati* : This *chandas* has $8+10+10+8=36$ syllables in it.

युवं ह्यास्तं महो रन् युवं वा यन्निरतंसतम्।
ता नो वसू सुगोपा स्यातं पातं नो वृकादधायोः॥
(ऋग्वेद 1. 120. 7.)

8) *Visamapada Brhati* : This metre has $9+8+11+8=36$ syllables in its four feet.

सनितः सुसनितरुग्र चित्र चेतिष्ठ सूनृता।
प्रासहा सप्राट सहर्षि सहन्तं भुञ्युं वाजेषु पूर्व्यम्॥
(ऋग्वेद 8. 46. 20.)

9) *Mahabrhati* : This *chandas* has $12+12+12=36$ syllables in its three feet.

अथ यदिमे पवमान रोदसी इमा च विश्वा भुवनाभि मज्जना।
यूथे न निःष्ठा वृषभो वि तिष्ठसे॥
(ऋग्वेद 9. 110. 9.)

10) *Satobrhati* : This variety occurs in the *Chandahsutra*-s of Jayadeva. It has two successive 8-syllabic feet followed by two feet which have 10 syllables each.

11) *Pipilikamadhyā* : This *Brhati* has got three feet and $13+8+13=34$ syllables in it. As mentioned by R.Sadasivmurthy, this variety occurs in some texts like the *Rkpratisakhyā*.

अभि वो वीरमन्धसो मदेषु गाय गिरा महाविचेतसम्।
इन्द्रं नाम श्रुत्यं शाकिनं वचो यथा॥
(ऋग्वेद 8. 46. 14.)

Pankti :

It has four feet and ten syllables. At times, it is observed that it has five feet for it is said *pancapada pankti*. (*Aitareya Brahmana* VI.20). The *Taittiriya Samhita* (VI.2.2.2) associates the fivefold metre with the *Tanunapat Agni*. The *Maitrayani Samhita* (I.11.10) refers to a myth associated with a variant of Pa.kti known as *Aksarapankti*. It is said that this metre is conquered by Savit.. The *Kausitaki Brahmana* (I.3) comments on the five footed nature of *Pankti* metre. It is said that in the re-establishments of the sacred Agni a *purodasa* of five potsherds (*kapala*) is offered. This corresponds with the five footed *Pankti* metre and the sacrifice is five-fold. The *Taittiriya Brahmana* (II.7.10.2) relates the five-footed *Pankti* with the five seasons. Yudhisthir Mimamsak observes that *pancapada Pankti* is rarely found in the Vedas. Dange says that as the sacrifice is often said to be five-fold (*pankta*), the *Pankti* verses are enjoined in its performance and thus the latter are said to give support to the former. This stresses the concept of *rupasamrddha* of the sacrifice.

Derivation of *Pankti* :

The *Nirukta* and the *Daivata Brahmana* both associate this metre with five feet. It is said in the *Nirukta* that *Pankti* is so called because it is related to five *padas* (*pancabhih padaih panktirityucyate*). (पञ्चाभिः पादैः पंक्तीरित्युच्यते)।

Varieties of Pankti :

1) *Satah Pankti* (a): It is also known as *Satobrhati*, *Siddha*, *Vistara* and also *Siddhavistara*. This metre has $12+8+12+8=40$ syllables and four feet.

अग्निना तुर्वशं यदु परावतः उग्रादेवं हवामहे।
अग्निर्नयन्नवास्त्वं बृहद्रथं तुर्वीतिं दस्यवे सहः॥

(ऋग्वेद 1. 36. 18)

2) *Satah Pankti* (b): It is also known as *Viparita*, *Siddha* and at places *Vistara*. This metre has $8+12+8+12=40$ syllables.

य ऋष्वः श्रावयत्सखा विश्वेत् स वेद जनिमा पुरुष्टुतः।
तं विश्वे मानुषा युगेन्द्रं हवन्ते तविषं यतस्तुचः॥

(ऋग्वेद 8. 46. 12)

3) *Astarapankti* : This metre has $8+8+12+12=40$ syllables

भद्रं नो अपि वातय मनो दक्षमुत क्रतुम्।
अथा ते सख्ये अन्धसो वि वो मदे रणन् गावो न यवसे विवक्षसे॥

(ऋग्वेद 10. 25. 1)

4) *Prastarapankti* : It is reverse of *Astarapankti*. It has $8+8+12+12=40$ syllables.

भद्रमिद् भद्रा कृणवत् सरस्व त्यकवारी चेतति वाजिनीवती।
गृणाना जमदग्निवत् स्तुवाना च वसिष्ठवत्॥

(ऋग्वेद 7. 96. 3.)

5) *Sanstarapankti* : This has chronologically $12+8+12+8=40$ syllables.

पितुभृतो न तनुमित् सुदानवः प्रति दध्मो यजामसि।

उषा अप स्वसुस्तमः संवर्तयति वर्तनिं सुजातता॥

(ऋग्वेद 10. 172. 2.)

- 6) *Vistarapankti* : This *chandas* has $8+12+12+8=40$ syllables.

अने तव श्रवो वयो महि भ्राजन्ते अर्चयो विभावसो

बृहद्धानो शवसा वाजमुक्थं 1 दधासि दाशुषे कवे॥

(ऋग्वेद 10. 140. 1.)

- 7) *Arsipankti* : This variety has $12+12+10+10$ syllables. Unfortunately, no example is cited.

- 8) *Viratpankti* (a) : This *chandas* has $10+10+10+10=40$ syllables.

मन्ये त्वा यज्ञियं यज्ञियानां मन्ये त्वा च्यवनमच्युतानाम्।

मन्ये त्वा सत्वनामिन्न केतुं मन्ये त्वा वृषभं चर्षणीनाम्॥

(ऋग्वेद 8. 96. 4)

- 9) *Viratpankti* (b) : This *chandas* has three feet and ten syllables in each foot. No example is seen.

- 10) *Pathyapankti* : This metre has eight syllables and five feet.

क्रत्वा महौ अनुष्वधं भीम आ वावृथे शवः।

श्रिय ऋष्य उपाकयोर् निशिप्री हरिवान् दधे हस्तयोर्वज्रमायसम्॥

(ऋग्वेद 1. 81. 4.)

- 11) *Padapankti* (a) : This *chandas* has five syllables and five feet.

12) *Padapankti* (b) : In this *chandas* one foot has four syllables, one has six and three feet have five syllables each. This metre has a total number of 25 syllables.

13) *Aksarapankti* (a) : This *chandas* has four feet with five letters each ($4 \times 5 = 20$).

पश्चा न तायुं गुहा चतन्तम्।
नमो युजानं नमो वहन्तम्॥ (ऋग्वेद 1. 65. 1.)

14) *Aksarapankti* (b) : This *chandas* has 5 syllables and two feet.

सदो विश्वायु शर्म सप्रथा। तैत्तिरीय आरण्यक

15) *Dvipadapankti* : This is also known as *Virat Pankti* and *Dvipada-vistarapankti*. It has 12 syllables +8 syllables =20 in two feet respectively.

16) *Jagatipankti* i.e., *Vistarapankti* : This has eight syllables in six feet i.e. a total of 48 syllables.

महि वो महताभवो वरुण मित्र दाशुषै।
यमादित्या अभि द्रुहो रक्षथा नेमधं नशद्।
अनेहसो व ऊतयः सुऊतयो व ऊतयः॥ (ऋग्वेद 8. 47. 1.)

Tristubh :

Tristubh consists of eleven syllables and four feet which equals to forty-four syllables. The metre is understood to correspond with the eleven steps taken by taken by Adhvaryu from the *Garhapatya* fire to

the *Ahavaniya* fire during the *Darsapurnamasa* sacrifice. The *Rgveda* associates *Tristubh* metre with Indra (V.29.6.X.30). This association is to the extent that, if a mantra is employed in another *chandas*, it is still to be understood as *Tristubh* says *Jaiminiya Brahmana* (III. 206). This *chandas* is regarded to be the symbol of might and vigour. At the diksa of Soma sacrifice, the *yajya*-s and *anuvakya*-s are in the *Tristubh* metre. This metre is a thunderbolt, by this thunderbolt the *devas* pushed away the *asuras* according to *Kausitaki Brahmana* (VII. 2).

As the *Tristubh* is associated with lordly power, strength and vigour, there is a possibility that it can be associated with the Kshatriya varna (*Maitrayani Samhita* IV.4.5). According to *Satapatha Brahmana* (VIII.1.1.8) it is created from summer season and it represents south direction (VIII.3.1.12). R.Sadashivmurthy mentions that in the *Aitareya Brahmana*, those who wish to become powerful are advised to perform sacrifice with *Tristubh*.

Derivation of *Tristubh*: The *Nirukta* and *Daivata Brahmana* display identical etymologies. It is ‘*stobhati*’ which is preceded by ‘*tri*’. *Tri* means ‘well spread’. It is employed in the act of praising (*stobhati*). Hence this is also treated as something praiseworthy.

Tristubh praises the three points of Indra’s weapon i.e. *vajra*. Hence it is called *Tristubh*.

Varieties of *Tristubh*:

- 1) *Tristubh* : This *chandas* has eleven syllables and four feet.

पिबा सोममभि यमुग्र तर्द ऊर्व गव्यं महि गृणान इन्द्र।
 वि यो धृष्णो वधिषो वज्रहस्त विश्वा वृत्रममित्रियां शवोभिः॥
 (ऋग्वेद 6. 17. 1.)

- 2) *Jagati Tristubh* : The first two *padas* of this *chandas* have 12 syllables each and the third and the fourth *padas* have 11 syllables.

ये वाजिनं परिपश्यन्ति पक्वं य ईमाहुः सुरभिर्निर्हितिरे।
 ये चार्वतो मांसभिक्षामुपासते उतो तेषामभिगूर्तिर्न इन्वतु॥
 (ऋग्वेद 1. 162. 12)

- 3) *Abhisarini* : This *chandas* has $10+10+12+12=44$ syllables.

यो वाचा विवाचो मृद्धवाचः पुरु सहस्राशिवा जघान।
 तत्तदिदस्य पौस्य गृणीमसि पितेव यस्तविर्णि वावृथे शवः॥
 (ऋग्वेद 10. 23. 5.)

- 4) *Virat sthana* (a) : This metre has $9+9+10+11+39$ syllables.

स्वस्ति न इन्द्रो वृद्धश्ववाः स्वस्ति नः पूषा विश्ववेदाः।
 स्वस्ति नस्ताक्षर्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु॥
 (ऋग्वेद 1. 89. 6.)

- 5) *Virat sthana* (b) : This metre has $10+10+9+11=40$ syllables.

श्रुधी हवमिन्द्र मा रिषण्यः स्याम ते दावने वसूनाम्।
 इमा हि त्वामूर्जो वर्धयन्ति वसूयवः सिन्धवो न क्षरन्तः॥
 (ऋग्वेद 2. 11. 1.)

6) *Virat sthana* (c) : The first foot has 9 syllables, second foot has 10 syllables, third and fourth *padas* have 11 syllables.

7) *Virat rupa* : The three *padas* have 11 syllables each and the fourth *pada* has 8 syllables. *Saunaka* and *Venkakamadhava* are of the opinion that the fourth *pada* should have eight syllables in it. Thus the metre is of 41 syllables. Thus *Virat sthana* and *Virat rupa Tristubh* do not fulfil the number of syllables of this metre. But, according to *Uvata*, the commentator of *Rkpratisakhyā*, this metre is still to be called a variant of *Tristubh* because there is a reference from the *Brahmana* to this effect.

त्रिष्टुभो या विराटस्थाना विराङ्गास्तथापराः।
 बहूना अपि ता ज्ञेयान्निष्टुभो ब्राह्मणं यथा॥
 e.g. तु॑ श्चोतन्त्यधिगो शचीवः स्तोकासो अग्ने मेदसो घृतस्य।
 कविशस्तो बृहता भानुनागा हव्या जुषस्व मेधिर॥
 (ऋग्वेद 3. 21. 4.)

8) *Purastajjyoti* (a): This *chandas* has 8+12+12+12=44 syllables. There is some controversy in this.

9) *Purastajjyoti* (b): This *chandas* has 8+11+11+11=41 syllables. A suitable example is yet to be found.

10) *Purastajjyoti* (c): This *chandas* has $11+8+8+8+8=43$ syllables. According to *Pingala*, *Rgveda* (I. 173.5.) is an example of this metre.

11) *Madhyejyoti* (a): This metre has $12+8+12+12=44$ or $12+12+8+12=44$.

यद्वा यज्ञं मनवे संमिक्षथुर् एवेत् काणवस्य बोधतम्।
बृहस्पतिं विश्वान् देवाँ अहं हुव इन्द्राविष्णू अश्विनावाशुहेषसा॥।
(ऋग्वेद 8. 10. 2.)

12) *Madhyejyoti* (b) : This *chandas* has $11+8+11+11=41$ or $11+11+8+11=41$ syllables. No example is cited to this effect.

Madhyejyoti (c) : This is a five-footed *chandas* which has $8+8+11+8+8=43$ syllables. According to some scholars like Katyayana this is an example of Yavamadhya Tristubh .

बृहद्धिरग्ने अर्चिभिः शुक्रेण देव शोचिषा।
भरद्वाजे समिथानो यविष्ठ्य रेवन्न शुक्र दीदिहि
घुमत् पावक दीदिहि॥ (ऋग्वेद 6. 48. 7.)

13) *Uparisthajjyoti* (a) : This *chandas* has $12+12+12+8+44$

अग्निनेन्द्रेण वरुणेन विष्णुनाऽऽदित्ये रुद्रैर्वसुभिः सचाभुवा
सजोषसा उषसा सूर्येण च सोमं पिबतमश्विना॥
(ऋग्वेद 8. 35. 1.)

14) *Uparisthajjyoti* (b) : This syllabic division of this metre is $11+11+11+8=41$. No example is cited of this variety.

15) *Uparisthajjyoti* (c) : This variety has five feet, the division of which is $8+8+8+8+11=43$.

16) *Mahabhrati* or *Pancapada Tristubh* : This metre has five feet and they are divided as 12+8+8+8+8=44.

नमो वाके प्रस्थिते अध्यरे नग विवक्षणस्य पीतये।
 आ यामनश्चिनागतम् अवस्रुवार्महं हुवे धतं रलानि दाशुषे॥
 (ऋग्वेद 8. 35. 23.)

17) *Yavamadhyā* : The syllabic division of this *chandas* is $8+8+12+8+8=44$. *Pingala* calls this *chandas* as *Madhye-jyotir-jagati*.

बृहद्ब्रिरग्ने अर्चिभिः शुक्रेण देव शोचिषा।
 भरद्वाजे समिधानो यविष्ट्य रेवन्न शुक्र दीदिहि
 द्यमत पावक दीदिहि। (ऋग्वेद 6. 48. 7.)

18) *Panktyuttara* or *Viratpurva* : This metre has $10+10+8+8+8=44$ syllables. It is also called *Viratpurva Tristubh*.

एवेन्द्राग्निभ्यामहावि हव्यं शूष्यं घृतं न पूतमद्रिभिः।
 ता सूरिषु श्रवो बृहद् रयिं गृणत्सु दिधृतम् इषं गृणत्सु दिधृतम्॥
 (ऋग्वेद 5. 86. 6.)

19) *Dvipada* : This metre has two feet with eleven syllables each.

20) *Ekapada* : This *chandas* has one foot with eleven syllables. The examples of both these metres are not cited.

***Jagati* :**

This metre has twelve syllables and four feet which is a total of 48 syllables. It figures in the account of bringing Soma. *Jagati* was not successful in bringing Soma, but it succeeded in bringing *diksa* and *tapas*. The *Satapatha Brahmana* (VI.2.1.30) applauds *Jagati* as an all-encompassing metre. It is a fully nourished metre according to the *Tatvya Mahabrahmana* (XXI.10.9). *Jagati* is allotted to *Adityas* and *Visvedeva-s* during the third pressing of Soma says *Aitareya Brahmana* (III.13). This metre is believed to be connected with the cattle. According to the *Taittiriya Brahmana* (III.8.8.4), in the context of the *Asvamedha*, there are oblations to forty-eight forms of the horse. The forty-eight forms are equated with the forty-eight syllables of *Jagati*. The horse is *jagata* i.e. moving in nature. It belongs to *Prajapati*. Thus by means of the *Jagati* he secures cattle according to *Satapatha Brahmana* (XII.8.3.13). *Aitareya Brahmana* (I.5) says one who is desirous of cattle is advised to us *Jagati* verses at sacrificial consecration as cattle are associated with *Jagati*.

Jagati is connected with the concept of worlds. Thus in the context of the *Pravargya* rite in the Soma sacrifice, it is said that in the third pressing, there

should be a *Jagati* in the verses, for as it goes to rest, all the world (*jagat*) goes to rest with it (*Kausitaki Brahmana* VII.7). In the same context while dealing with the Upasads, it is said that for *Visnu* there are *Jagati* verses because, the other world is connected with *Jagati*. The sacrificer obtains supremacy over the higher world. In the *Sautramani* sacrifice, *Jagati* is regarded as the earth and by means of this metre, Soma is pressed.

Out of the three classes or *varnas*, the *Vaisya* class which is associated with the *Jagati*, as cattle are associated with *Jagati*.

Derivation of Jagati :

The etymology of *Jagati* is the same in *Nirukta* and *Daivata Brahmana*. *Jagati* has speed and motion i.e. जगती गततमस् छन्दः, अन्त्यम् इत्यर्थः says *Nirukta*.

Varieties of Jagati :

1. *Jagati* : This *chandas* has twelve syllables and four *padas* in it.

जनस्य गोपा अजनिष्ट जागृवि अग्निः सुदक्षः सुविताय नव्यसे।
घृतप्रतीको बृहता दिविस्पृशा द्युमद् विभाति भरतेभ्यः शुचिः ॥
(ऋग्वेद 5. 11. 1.)

2. *Upajagati* : This *chandas* has 46 letters divided as 12+12+11+11.

यस्मै त्वमायजसे स साधत्य नर्वा क्षेति दधते सुवीर्यम्
स तूताव नैनमश्नोत्यंहति अग्ने सख्ये मा रिषामा वयं तव॥
(ऋग्वेद 1. 94. 2.)

3. *Purastajjyoti* (a) : The four *padas* of this *chandas* are divided as $8+12+12+12=44$. An example of this metre is yet to be cited.

4. *Purastajjyoti* (b) : This metre has five feet, the syllabic division is as follows: $12+8+8+8+8=44$.

5. *Madhyejyoti* (a) : The feet division of this *chandas* is $12+8+12+12=44$ or $12+12+8+12=44$. No example is cited of this variety.

6. *Madhyejyoti* (b) : This *chandas* is divided into five feet and their syllabic division $8+8+12+8+8=44$.

यन्मे नोक्तं तद् रमतां शकेयं यदनु बृवे।
निशामतं नि शामहै मयि व्रतं सह व्रतेषु भूयासं
ब्रह्मणा सं गमेमहि॥ (ऋग्वेद परिशिष्ट मन्त्र)

7. *Uparistajjyoti* (a) : This metre has $12+12+12+8=44$.

8. *Uparistajjyoti* (b) : This *chandas* has five feet with the division as $8+8+8+8+12=44$.

9. *Mahasatobrhati* alias *Pancapadajagati* : The first three feet of this *chandas* have 8 syllables each and remaining two have 12 syllables in it.

आयः पत्रौ भाजुना रोदसी उभे धूमेन धावते दिवि।
तिरस्तमो ददृश ऊर्यास्वा श्यावास्वरुषो वृषा श्यावा अरुषो वृषा॥ (ऋग्वेद 6. 48. 6)

10. *Satpada* alias *Mahapankti* (a) : This *chandas* has six feet with eight syllables each.

महि वो महतामवो वरुण मित्र दाशुषे।
 यमादित्या अभि द्वुहो रक्षथा नेमघं नशद्
 अनेहसो व ऊतयः सुऊतयो व ऊतयः॥

(ऋग्वेद 8. 47. 1.)

11. *Mahapankti* (b): This chandas has 8+8+7+6+10+9=48

सूर्ये विषमा सजाभि दृतिं सुरावतो गृहे।
 सो चिन्मू न मराति नो वयं मरामाऽरे अस्य योजनं हरिष्ठा
 मधुत्वा मधुला चकार॥

(ऋग्वेद 1. 191. 10)

12. *Vistarapankti* alias *Pravaddhapada* : This type is seen in *Nidanasutra* with six syllables and eight *padas* 6X8=48. But no example is cited in this text.

13. *Dvipada*: This *chandas* has twelve syllables and two feet.

14. *Ekapada*: This *chandas* has one foot and twelve syllables.

15. *Jyotirmati*: The *Nidanasutra* has this variety, but no description is given regarding this variety except that it has 40 syllables and the last foot has eight syllables.

16. These seven *chandas* are known as the first heptad or *saptaka* of *chandas*. The *Jaiminiya Brahmana* (III. 315) has given different names to the metres based on the number of feet and syllables. *Gayatri* is said to be *sapada* i.e., having three feet,

each containing even number of syllables. The *Tristubh* is called *vipada* i.e., having eleven i.e., odd number of syllables in each foot. *Jagati* is called *nanapada* which means having many syllables in its feet. The *Anustubh* is *anupada* as it follows the pattern of *Gayatri*. *Pankti* is *atipada* because it has five feet. There are two more heptads of *chandas* in the *Arsi* category.

* * *

Chapter IV

Other metres

Another group of seven metres is also mentioned in the texts on *Chandahsastra*. They are known as *Aticchandamsi*. They are *Atijagati*, *Sakvari*, *Atisakvari*, *Asti*, *Atyasti*, *Dhrti* and *Atidhrti*. R. Sadashivmurthy observes that these metres have no sub-varieties. The term *Aticchandas* is the generic name for the metres which have more than 48 syllables in them. *Atichandas* is eulogised as have encompassed all metres (*sarvani vai chandamsi aticchandah*). (सर्वाणि वै छंदांसि अतिच्छंदः)।

1. *Atijagati* : This *chandas* has five feet which have $12+12+12+8+8=52$ syllables according to *Venkatamadhava*. If the example given by Uvata is followed, it goes to $13+13+10+8+8=52$ syllables.

प्र वो महे मतयो यन्तु विष्णवे
मरुत्वते गिरिजा एवयामरुत्
प्र शर्धाय प्रयज्यवे सुखादये
तवसे भन्ददिष्टये धुनिब्रताय शवसे॥ (ऋग्वेद 5. 87. 1.)

2. *Sakvari* : It has 7 feet and 8 syllables. The *Taittiriya Samhita* regards *Sakvari* to be of seven syllables. During the Soma sacrifice, *Vasativari* waters are accumulated. They are collected on the previous day and are used the next day for placing the shoots of Soma. The Adhvaryu takes them from the river or reservoir by reciting four verses and places them with three ones. They make seven and the metre *Sakvari*

has seven feet. The *Taittiriya Samhita* mentions that one overcomes the enemies with the help of *Sakvari chandas* (II. 6. 2. 3.).

प्रो ष्वस्मै पुरोरथं इन्द्राय शूषमर्चत।
 अभीके चिदुलोककृत् सङ्गे समत्सु वृत्रहा
 स्माकं बोधि चोदिता नभन्तामन्यकेषां
 ज्याका अधि धन्वसु॥ (ऋग्वेद 10. 133. 1.)

3. *Atisakvari* : This *chandas* has five feet with $16+16+12+8+8=60$ syllables.

साकं जातः क्रतुना साकमोजसा ववक्षिथ
 साकं वृद्धो वीर्यः सासहिर्मृधो विचर्षणिः।
 दाता राधः स्तुवते काम्यं वसु
 सैनं सश्वदेवो देवं सत्यमिन्द्रं सत्य इन्दुः॥ (ऋग्वेद 2. 22. 3.)

4. *Asti* : The division of this *chandas* is $16+16+16+8+8=64$.

त्रिकद्वृकेषु महिषो यवाशिरं तुविशुष्म
 स्तृपत् सोममपिबद् विष्णुना सुतं यथावशत्
 स ईम् ममाद महि कर्म कर्तवे महामुरुं
 सैनं सश्वदेवो देवं सत्यमिन्द्रं सत्य इन्दुः॥ (ऋग्वेद 2. 22. 1.)

5. *Atyasti* : This *chandas* has seven feet and $12+12+8+8+8+12+8=68$ syllables in it.

अग्निं होतारं मन्ये दास्वन्तं
 वसुं सूनुं सहसो जातवेदसं विप्रं न जातवेदसम्।
 य ऊर्ध्वया स्वध्वरो देवो देवाच्या कृपा

घृतस्य विभ्राष्टिमनु वष्टि शोचिषाऽऽजुह्नानस्य सर्पिषः॥
(ऋग्वेद 1. 127. 1.)

6. Dhrti : There are seven feet in this *chandas* with $12+12+8+8+8+16+8=72$ syllables.

अर्वमह इन्द्र दादृहि श्रुधी नः
 शुशोच हि द्यौ क्षा न भीषाँ अद्रिवो घृणान्न भीषाँ अद्रिवः।
 शुभ्मिन्तमो हि शभ्मिभिर् वधैरुग्रेभिरीयसे।
 अपूरुषघ्नो अप्रतीत शूर सत्वभिस् त्रिसप्तैः शूर सत्वभिः॥
 (ऋग्वेद 1. 133. 6.)

7. *Atidhrti* : There are eight *padas* with $12+12+8+8+8+12+8+8=76$ syllables.

स हि शर्धो न मारुतं तुविष्वणिर्
 अप्रस्वतीषूर्वरस्विष्ट निरार्तनास्विष्टनिः।
 आदद्व्याच्याददिर् यज्ञस्य केतुरहृणा।
 अथ स्मास्य हर्षतो हृषीवतो विश्वे जुषन्त पन्थां
 नरः शुभे न पन्थाम्॥ (ऋग्वेद 1. 127. 6.)

Another group of seven metres is known as *Krtichandamsi*. As mentioned by *Saunaka*, these do not occur in the *Sakala* text of the *Rgveda*. According to R. Sadashivmurthy, these formulate the third group of the *Arsi* metres. The syllabic strength of these metres regularly rises up by four syllables in each metre. *Krti* is to be regarded as the next metre to *Atidhrti* which has eighty syllables. According to Yudhisthir Mimamsak, *Krtichandamsi* are named differently in the *Patanjala Nidana Sutra*. The syllabic strength and

the foot-arrangement of these metres occur in the prose mantras of the *Yajurveda*. The examples of these mantras are given by Pandit Kedarnath in his edition of the *Pingala sutra-s* published by Nirnaya Sagar in 1957. R. Sadashivmurthy mentions that the examples of these metres occur in the hymns composed by seer Subhesaja in the *Rgveda*.

1) *Krtichandamsi* (Sindhu): This metre has 80 syllables in it.

आपये स्वाहा स्वापये स्वाहापिजाय स्वाहा क्रतवे स्वाहा वसवे
स्वाहाहर्पतये स्वाहाहे मुग्धाय स्वाहा वैनशिनाय स्वाहा विनशिन आन्त्यायनाय
स्वाहान्त्याय भौवनाय स्वाहा भुवनस्य पतये स्वाहाधिपतये स्वाहा।
(शुक्ल यजुर्वेद 9. 20.)

2) *Prakrti chandas* (Salila): It has 84 syllables

नमः पर्णाय पर्णशदाय च नम उद्गुरमाणाय चाभिष्ठते च नम आखिदते
च प्रखिदते च नम हषुवृद्ध्यो धनुष्कृद्ध्यश्च वो नमो नमो वः किरिकेभ्यो
देवान्‌हृदयेभ्यो नमो विचिन्वत्केभ्यो नमो विक्षिणत्केभ्यो नम आनिर्हतेभ्यः॥
(ऋग्वेद 16. 46.)

3) *Akrti chandas* (Ambhas): This metre has 88 syllables in it.

4) *Vikrti chandas* (Gagana): It has 92 syllables in it.

ये देवा अग्निनेत्राः फुरः सदस्तेभ्यः स्वाहा ये देवा यमनेत्रा
दक्षिणासदस्तेभ्यः स्वाहा ये देवा विश्वदेवनेत्राः पश्चात्सदस्तेभ्यः स्वाहा ये

देवा मित्रावरुणनेत्रा वा मरुन्नेत्रा वोत्तगसदस्तेभ्यः स्वाहा ये देवाः सोमनेत्रा
उपरिसदो दुवस्वन्त स्तेभ्यः स्वाहा। (यजुर्वेद 9. 36.)

5) *Sankrti chandas (Arnava)* : This metre has 96 syllables.

देवो अग्निः स्विष्टकृत् (१) सुद्रविणा मन्त्रः कविः (२)
सत्यमन्माऽऽयजी होता (३) होतुर्होतुरायजी या (४)
नग्ने यान् देवानयाङ्गां (५) अपि प्रेर्ये ते होत्रे अमत्सत (६)
ताँससनुष्ठैहोत्रां देवंगमां (७) दिवि देवेषु यज्ञमरेयेमं (८)
स्विष्टकृच्च्याग्ने होताभू (९) वर्षसुवने वसुधेयस्य नमो वाके वीहि यज
तैत्तिरीय ब्राह्मण 3. 6. 13. (१०)

6) *Abhikrti chandas (Apas)* : This metre has 100 syllables.

देवो अग्निः स्विष्टकृत् (१) देवान् यक्षद् यथायथूँ (२)
होताराविन्द्रमधिना (३) वाचा वाचं सरस्वतीम् (४) अग्निंसोमैस्विष्टकृत्
(५) स्विष्ट इन्द्र सुत्रामा (६) सविता वरुणो भिषग् (७) इष्टो देवो
वनस्पति) (८) स्विष्टा देवा आज्यपाः स्विष्टो (९) अग्निरग्निना होता
होत्रे स्विष्टकृद् (१०) यशो न दधदिन्द्रियम् (११) ऊर्जमपचित्स्वधा
वसुवने वसुधेयस्य व्यन्तु यज (१२)॥ (ऋग्वेद 21. 58)

7) *Utkrti (Samudra)* : It has 104 syllables.

देवस्याहँसवितुः सवे सत्यसवसो बृहस्पतेरुत्तमं नाकँ रुहेम।
देवस्याहँ सवितुः सवे सत्यसवस इन्द्रस्योत्तमं नाकँ रुहेम।
देवस्याहँ सवितुः सवे सत्यसवसो बृहस्पतेरुत्तमं नाकमरुहेम।
देवस्या हँसवितुः सवे सत्यसवस इन्द्रस्योत्तमं नाकमरुहम्॥ (यजुर्वेद 9. 10.)

Apart from these metres, there are five more metres preceding *Gayatri*. The *Rkpratisakhyā* has given names of these metres. They are *Ma* with 4 syllables, *Prama* with 8, *Pratima* with 12 syllables, *Upama* with 16 and *Samma* with 20 syllables. In treatises on classical Sanskrit Literature, they are known as *Ukta*, *Atyukta*, *Madhya*, *Pratistha* and *Supratistha*.

The regular metres discussed in the chapters earlier have some variants regarding excess or deficiency in the number of syllables. The *Brahmana* texts are of the opinion that such excess or deficiency does not matter. The *Aitareya Brahmana* mentions that *na va ekaksarena chandamsi viyanti na dvabhyam* (II.37) (न वा एकाक्षरेण छंदासि वियंति न द्वाभ्याम्). *Kausitaki Brahmana* also reiterates the same thought. Excess or deficiency of one or two letters does not lead to change in the *chandas*, but it leads to a variation in it. This has been addressed in works on *chandas*. Following are the variation caused due to excess or deficiency in syllables:

1) *Nicrt* : The variation is caused because of deficiency of one syllable. The example of this variation is the famous *Savitri Gayatri* (*Rgveda* III.62.10). The first *pada* has seven letters. Another example is that of *Anustubh* (*Rgveda* I.10.6). The second *pada* has 7 syllables.

2) *Virat* : When two syllables are less than the prescribed number of syllables, the *chandas* is of *Virat*

variety. The example is that of *Gayatri* (*Rgveda* I.1.8). The first and the third *padas* have one syllable less. Another example is that of *Anustubh* (*Rgveda* I.10.5.).

3) *Bhurik* : When one syllable is more than the prescribed number of syllables, it is regarded as *Bhurik*. The example of *Gayatri Bhurik* is *Rgveda* (I.15.2).

4) *Svarat* : When there are two syllables more than the prescribed number the variant a particular metre is called *Svarat*. We have examples of *Svarat Anustubh* (*Rgveda* V.52. 94.) and *Svarat Brhati* (*Rgveda* VIII.1.4).

5) *Sankumati* : This variant is found in the seven prime metres. A five syllabic foot and other three feet representing the number of syllables of their respective class form a *Sankumati*. The five syllabic feet may lie at any place among the four feet. A *Sankumati Gayatri* has three six-syllable feet and one five syllabled foot (*Rgveda* VI.16.1.). *Sankumati Usnih* has 7+7+7+5 syllables (This example is given by Bhavadeva, a commentator of the *Chandahsutra*-s). *Anustubh* has 8+8+8+5 syllables. The example is from *Rgveda* I.187.1.). *Sankumati Brhati* has 9+5+9+9 syllables. *Sankumati Panktih* : 10+10+5+10 syllables. *Sankumati Tristubh* has 5+11+11+11 and *Sankumati Jagati* has 5+12+12+12 syllables.

6) *Kakudmati/Kakummati*: In this type, one foot is of six syllables and other feet have same number of

syllables as prescribed for regular metres. A *Kakudmati Gayatri* is formed of 6+8+8 syllables in three feet. *Kakudmati Anustubh* has 6+8+8+8 syllabic and foot arrangement e.g. *Rgveda* VIII. 63. 1. *Kakudmati Usnih* has 6+7+7+7 syllables. *Kakudmati Brhati* has 6+9+9+9 syllables. *Kakudmati Pankti* has 6+5+5+5 syllables. *Kakudmati Tristubh* has 6+11+11+11 syllables. *Kakudmati Jagati* has 6+12+12+12 syllables.

7) *Pipilikamadhyā* : For this variety, the metre needs to be of three feet. Out of the three, the middle foot is expected to have less syllables, thereby it is narrower than the other two feet. The metre appears to be of the form of a middle part of an ant which is narrow in shape.

8) *Yavamadhyā* : This also forms only by three feet. This is opposite to the nature of *Pipilikamadhyā*. The middle foot is broader than the two feet.

In Vedic literature, there are references to a term named ‘*Pragatha*’ pertaining to metres. This term is mentioned in *Rkpratisakhya*, *Rksarvanukramani*, *Nidanasutra* as well as *Venkatamadhaviya Chando'nukramani*. *Pragatha* is a special type of process in which two rc-s get converted into three or are sung in a specific manner. This definition has been given by *Jayaditya* in his *Kasika* (IV.2.55).

The *Rkpratisakhya* (*Patala* 18) mentions names and combinations of some *Pragathas* as follows:

a) Barhata Pragatha

1) *Brhati+Satobrhati = Barhata*

त्वमङ्ग प्र शंसिषो देवः शविष्ठ मर्त्यम्।
 न त्वदन्यो मधवन्नस्ति मर्डितेन्द्र बवीमि ते वचः॥
 मा ते राधांसि मा त ऊतयो वसोऽस्मान् कदा चना दभन्।
 विश्वा च न उपमिमीहि मानुष वसूनि चर्षणिभ्य आ॥

(ऋग्वेद 1. 84. 19, 20)

2) *Brhati +Jagati= Barhata*

3) *Brhati + Atijagati= Barhata*

4) *Brhati+Yavamadhyा (Tristubh)= Barhata*

b) Kakubha Pragatha

1) *Kakubh+ Satobrhati*

2) *Kakubh+Siddhavistarapankti*

c) *Anustubha Pragatha = Anustubh +Gayatri+Gayatri*

d) *Viparitanta= Brhati+Viparita (Pankti)*

e) *Ausniha= Usnih+Satobrhati*

f) *Gayatra Barhata= Gayatri+Brhati*

g) *Gayatrakakubha=Gayatri +Kakubh*

h) *Pankta Kakubha=Pankti +Kakubh*

Gotras, devatas, etc., related to Chandas

There are *devatas*, gotras, svara and varna pertaining to different metres. The *Chandah-sutras* of *Pingala* mention the *gotras* of the primary *chandas* (3. 66).

S.No.	Metre	Gotra
1.	Gayatri	Agnivesya
2.	Usnih	Kasyapa
3.	Anustubh	Gautama
4.	Brhati	Angiras
5.	Pankti	Bhargava
6.	Tristubh	Kausika
7.	Jagati	Vasistha

Devata : Rgveda, Rkpratisakhyā, Chandahsutras, etc., make a mention of devatas related with *chandas*. The names of gods vary from text to text. The *Rgveda* X. 130 gives the following list of gods.

S.No.	Metre	Gotra
1.	Gayatri	Agni
2.	Usnih	Savitr
3.	Anustubh	Soma
4.	Brhati	Brhaspati
5.	Virat	Mitravaruna
6.	Tristubh	Indra
7.	Jagati	Visvedevas

The *Chandahsutras* follow the same order, replacing Virat by Pankti (3.66).

Svaras: The *Chandahsutras* of Pingala state the *svaras* associated with chandas. Yudhisthir Mimamsak states the possibility of opening up the chanting of

metres with the respective *svara*-s e.g. *Gayatri* would open up with *Sadja-svara*.

S.No.	Metre	Gotra
1.	Gayatri	Sadja
2.	Usnih	Rśabha
3.	Anustubh	Gandhara
4.	Brhati	Madhyana
5.	Virat	Pancama
6.	Tristubh	Dhaivata
7.	Jagati	Nisada

Colour : The metres are associated with various colours. There is a slight difference of opinion between the *Chandahsutras* and *Rkpratisakhyā*.

S.No.	Metre	Chandahsutras	Rkpratisakhyā
1.	Gayatri	Sita	Sveta
2.	Usnih	Saranga	Saranga
3.	Anustubh	Pisinga	Pisinga
4.	Brhati	Kṛsna	Kṛsna
5.	Virat	Nila	Nila
6.	Tristubh	Lohita	Lohita
7.	Jagati	Gaura	Suvarna

* * *

Chapter V

Conclusion

In Vedic sacrificial ritual a mantra embodied in any *chandas* plays as an important part. They represent the desire of the human being to connect the divine with the mortal existence. Chanting a mantra in a specific *chandas* is the articulation of the highest form of Speech. This specification has got lot of importance and is associated with various fruits. This specification is culminated into a specific discipline called the '*Chandahsastra*'.

Chandahsastra gave rise to a variety of *vrttas*, which is a hallmark of Sanskrit prosody employed in Classical Sanskrit literature. The twenty six metres of Vedic prosody have become twenty six metrical classes in the classical prosody. They are divided into two classes viz; *gana vrttas* and *matra vrttas*. These have been influenced by foot division from the Vedic *Chandahsastra*. The *avasana* or pause in Vedic metre has evolved into *yati* in the *gana vrttas*. However, measuring the length of the syllable appears to be unimportant in Vedic literature, but is significantly important in Classical Sanskrit literature.

The above discussion indicates that Classical Sanskrit prosody evolved from Vedic prosody. Classical Sanskrit prosody got poetry from the divine realms of sacrifice to the mundane human world of literary beauty. This is how the divine speech became accessible in the world of human beings.

* * *

Bibliography

1. *Atharvaveda*- ed. by S. D. Satavalekar, Aundh, V. Samvat 1995
2. *Atharvavediya Brhat Sarvanukramani*, ed. by Vishva Bandhu, Vishveshvaranand Indological Institute, Hoshiarpur, 1966
3. *Chandahsastra* by Pingalanaga, Nirnaya Sagar Press, Mumbai, 3rd Edition, 1938
4. *Chando'nukramani* by Saunaka, ed. by Umesh Chandra Sharma, Vivek Publications, Aligarh, 1981
5. *Chandomanjari* ed. by Anantaramasastri Vetala, Chowkhamba Vidya Bhavan, Kashi, 1940
6. *Devatadhyaya Brahmana* with the commentary of *Sayana*, ed. by B. Ramachandra Sharma, Kendriya Sanskrit Vidyapith, 2nd Edition, 1983
7. *Natyasastra* by Bharata, ed by Pts Batukanatha Sharma and Baladev Upadhyaya, Chowkhamba Sanskrit Sansthan, Varanasi, 1929
8. *Nidanasutra* by Patanjali, ed. by K. N. Bhatnagar, Meherchand Lachmandas, 1971
9. *Nirukta* of Yaska, Nirnayasagar Press, Mumbai, 1930
10. *Rgvedanukramami* by Venkata Madhava, Ramalal Kapur Trust, 1976

11. *Rgveda Pratisakhyā* with the commentary of *Uvata* ed. by Virendra Kumar Varma, BHU, 1970
12. *Rgveda Samhita* ed. by S.D.Satavalekar, Svadhyaya Mandal, Pardi
13. *Rgveda Sarvanukramani* by *Katyayana* ed. by Umeshchandra Sharma, Vivek Publications, Aligarh, 1977
14. *Sahityadarpana* by *Visvanatha*, Chowkhamba Sanskrit Series, Varanasi, 1967
15. *Samaveda Samhita*, ed. by S. D. Satavalekar, Svadhyaya Mandal, Pardi, 1956
16. *Sarthapingalachandahsutra* ed, comm., and pub by Pt. Sivaramasastri Sintre, 1935
17. *Suklayajuh Pratisakhyā* by *Katyayana*, ed. by Indu Rastogi, Chowkhamba Sanskrit Sansthan, Varanasi, 1967
18. *Suvrttatinikam* by Ksemendra, Chowkhamba Sanskrit Series Office, Varanasi, 1968
19. *Satapatha Brahmana* ed. by A. Chinna Swami Sastri, Chowkhamba Sanskrit Sansthan, 1984
20. *Tandya Mahabrahmana*, Kashi Sanskrit Series, Chowkhamba, Varanasi, 1936
21. *Taittiriya Samhita*, Anandashram, Pune, 1948

Secondary Sources

1. Dange, S. S., *Aspects of Speech in Vedic Ritual*, Aryan Books International, New Delhi, 1996
2. Mimamsak, Y., *Vaidika Chandomimamsa*, Shri Ramlal Kapur Trust, 2nd Edition, 1979
3. Sadasiva Murty, R., *Vedic Prosody* (Its Nature, Origin and Development), Vohra Publishers & Distributors, Allahabad, 1988
4. Vernon A., *Vedic Metre*, Motilal Banarasidass, Delhi, 1967

Reference of Nagari Words

A

Abhikrti	-	अभिकृति
Abhisarini	-	अभिसारिणी
Aditya	-	आदित्य
Ahavaniya	-	आहवनीय
Aitareya	-	ऐतरेय
Akhyana	-	आख्यान
Akrti	-	अकृति
Aksara	-	अक्षर
Anustubh	-	अनुष्टुभ
Anuvaka	-	अनुवाक
Aranyaka	-	आरण्यक
Arci	-	आर्ची
Arsi	-	आर्षी
Astadhayi	-	अष्टाध्यायी
Astarapankti	-	आस्तारपंक्ति
Asti	-	अष्टी
Asuras	-	असुराः
Asuri	-	आसुरी
Asvin	-	अखिन
Atidhrti	-	अतिधृती
Atisakvari	-	अतिशक्वरी
Atyasti	-	अत्यष्टी
Avasana	-	अवसान

B

Bhurik	-	भूऋक्/भूरिक्
Bhuri	-	भूरि
Brahmana	-	ब्राह्मण
Brahmi	-	ब्राह्मी
Brhati	-	बृहती

C

Cand	-	चद
Chad	-	छद
Chadamsi	-	छंदांसि
Chand	-	छंद
Chandas	-	छंदस्

D

Daksina	-	दक्षिणा
Darsapurnamasa	-	दर्शपूर्णमास
Devas	-	देवाशः
Devatatmaka	-	देवतात्मका
Dhrti	-	धृती
Diksa	-	दीक्षा
Dis	-	दिशा

G

Gana	-	गण
Gayati	-	गायति
Gayatri	-	गायत्री
Gosthanah	-	गोस्थानः

H

Harsata	-	हर्षत
Hotr	-	होत्रु
Hrasiyasi	-	हषीयसी
Hrsva	-	हस्व

J

Jagata	-	जागत
Jagati	-	जगती
Jaiminiya	-	जौमिनीय
Jajnire	-	जज्ञिरे
Jyotis	-	ज्योतिष

K

Kakumnyankusira	-	ककुम्न्यन्कुशिर
Kalpa	-	कल्प
Kapala	-	कपाल
Kathaka	-	काठक
Katyayana	-	कात्यायन
Kausitaki	-	कौशीटकि
Krostuki	-	क्रोष्टुकी
Krsna	-	कृष्ण
Krti	-	कृति

M

Ma	-	मा
Madhyandina	-	माध्यंदिन

Mahabhrati	-	महाबृहती
Maitrayani	-	मैत्रायणी
Manusa	-	मानुष
Matra	-	मात्रा

N

Nagi	-	नागी
Nanapada	-	नानापदा
Nastarupa	-	नष्टरूपा
Natyasastra	-	नाट्यशास्त्र
Nicrt	-	निकृत
Nirukta	-	निरुक्त
Nidanasukta	-	निदानसूक्त
Nisada	-	निषाद
Nyankusarini	-	न्यन्कुसारिणी

P

Pada	-	पाद
Padanicrt	-	पादनिचृत/पादनिकृत
Padapankti	-	पादपंक्ती
Panini	-	पाणिनि
Pankti	-	पंक्ती
Panktyuttara	-	पंक्त्युत्तरा
Parisista	-	परिशिष्ट
Pariplava	-	पारिप्लव
Parosnih	-	परोण्णः

Pasu	-	पशु
Patala	-	पठल/पटल
Pathya	-	पठ्या
Pathyapankti	-	पाट्यापंक्ति
Pipilikamadhyा	-	पिपीनिकामध्या
Pisinga	-	पिशिंग
Prajapatya	-	प्राजापत्य
Prakrti	-	प्रकृति
Prama	-	प्रमा
Pranah	-	प्राणः
Prapatha	-	प्रगाथा
Prastarapankti	-	प्रस्तारपंक्ति
Pratima	-	प्रतिमा
Pratisakhya	-	प्रतिशाख्य
Pratah	-	प्रातः
Purastadbṛhati	-	पुरस्ताद्बृहती
Purastajjyoti	-	पुरस्ताज्ज्योति
Purodasa	-	पुरोधाश
Purusasukta	-	पुरुषसूक्त

R

Rc	-	ऋक्
RgVeda	-	ऋग्वेद
Rkpratisakhya	-	ऋक्प्रतिशाख्या
Rsi	-	ऋषि
Rupasamrddha	-	रूपसमृद्धा

S

Sabdatmaka	-	शब्दात्मका
Sadja	-	शङ्ग
Sakala	-	शाकल
Sakvari	-	शक्वरी
Samaveda	-	सामवेद
Samhita	-	संहिता
Samkrti	-	संकृति/सम्कृति
Samma	-	सम्मा
Samni	-	साम्नी
Sankumati	-	शंकुमती
Sanstarapankti	-	संस्तारपंक्ति
Sapada	-	सपदा
Sastra	-	शास्त्र
Satapatha	-	शतपथ
Satobrhati	-	सतोबृहती
Satpada	-	सत्पाद
Sautramani	-	सौत्रामणी
Savitr	-	सवित्रु
Savitri	-	सावित्री
Sayam	-	सायं
Sayanacarya	-	सायणाचार्य
Siddha	-	सिद्धा
Siksa	-	शिक्षा
Sukta	-	सूक्त
Sutra	-	सूत्र

Svarat	-	स्वरात्
Svistikrtah	-	स्विष्टाकृतः
T		
Taittiriya	-	तैत्तिरीय
Tandya	-	ताण्ड्य
Tanunapat	-	तनूनपात्
Trigayat	-	त्रिगायत्
U		
Ukha	-	ऊखा
Unadi	-	उणाडि
Upama	-	उपमा
Upanidana	-	उपनिदान
Upanisad	-	उपनिषद्
Uparistajjyoti	-	उपरिष्टाज्ज्योति
Uparistat	-	उपरिष्ठात्
Urobrhati	-	उरोबृहती
Usniggarbha	-	उष्णगग्भा
Usnih	-	उष्णः
Ut	-	उत्
Utcrti	-	उल्कृति
Uvata	-	उवट
V		
Varahi	-	वाराही
Vardhamana	-	वर्धमाना

Vasativari	-	वसतीवारी
Vasistha	-	वशिष्ठ
Vedanga	-	वेदांग
Vikrti	-	विकृति
Vipada	-	विपदा
Virad	-	विराद
Viratpurva	-	विराटपूर्वा
Virya	-	वीर्य
Visamapada	-	विशामपादा
Visnu	-	विष्णु
Vistara	-	विस्तार
Visve	-	विश्वे
Vrtti	-	वृत्ति
Vyakarana	-	व्याकरण
Vyanjana	-	व्यंजन

Y

Yajamana	-	यजमान
Yajna	-	यज्ञ
Yajusi	-	यजुषी
Yaska	-	यास्क

* * *

